

THE ILLUSTRATED LONDON NEWS



IN 1865: HER NEW DRESS.

*From the Picture ("The Lady with the Rose") by W. E. Webster, R.I., R.O.I.
Exhibited at the Royal Institute of Painters in Water Colours, 1925.*

Autumn Fashion

& Home Number.

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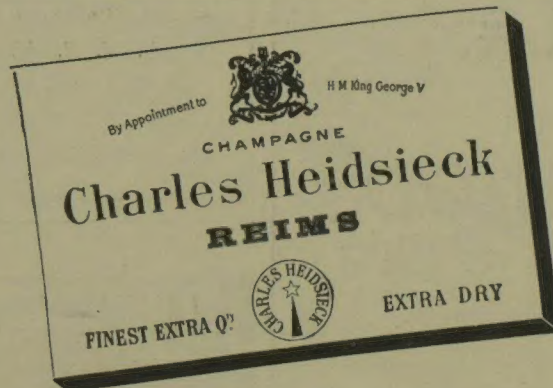


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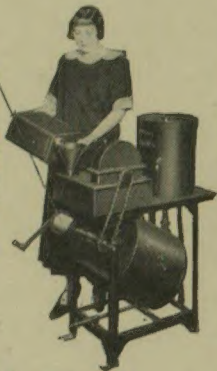
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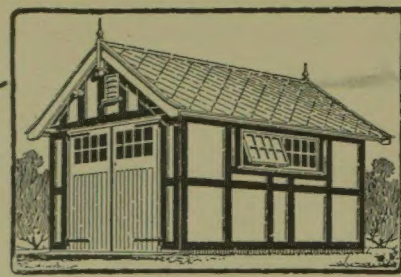
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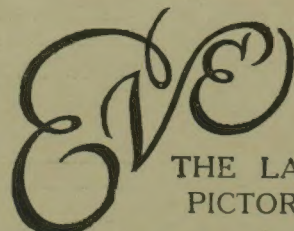
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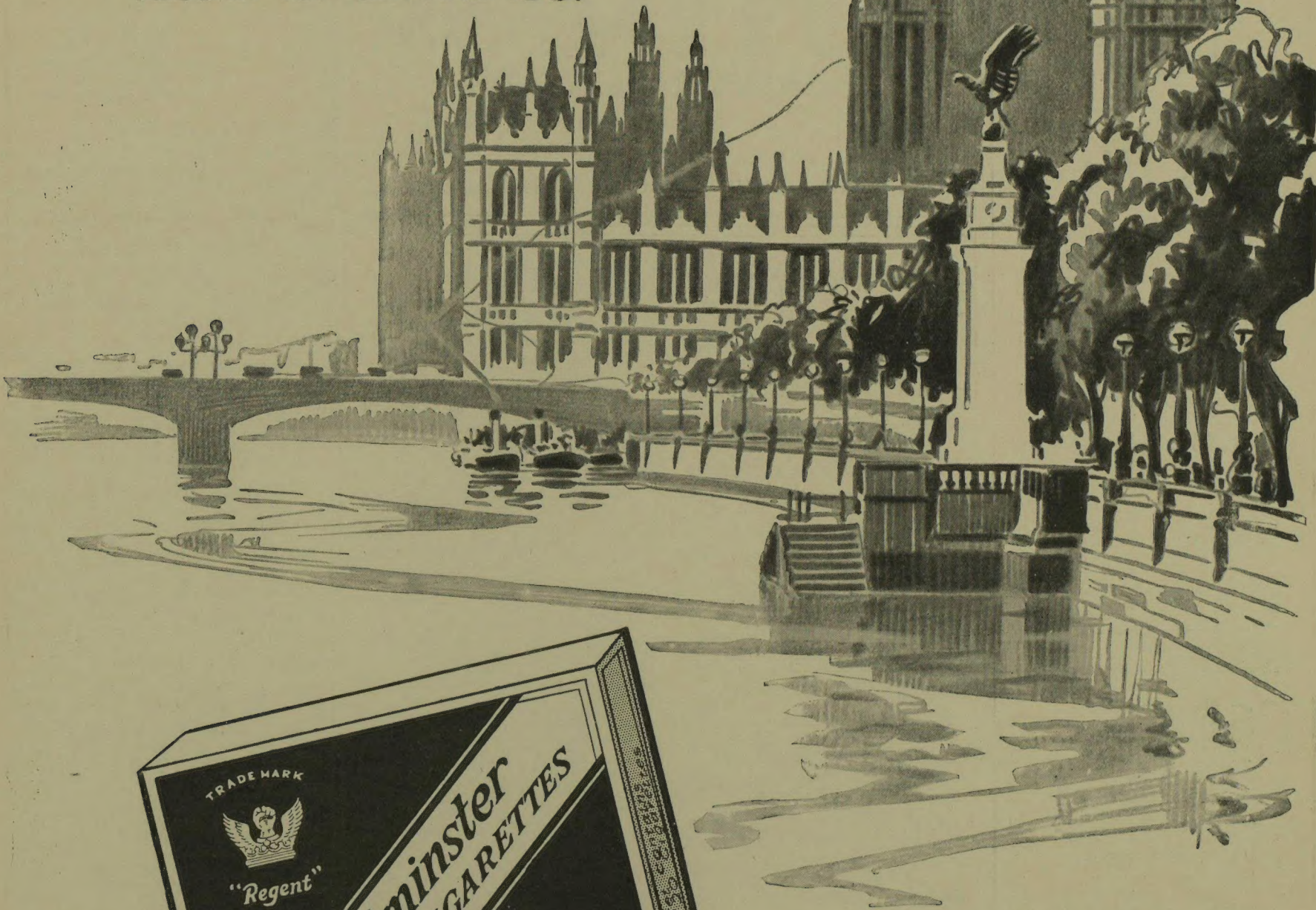
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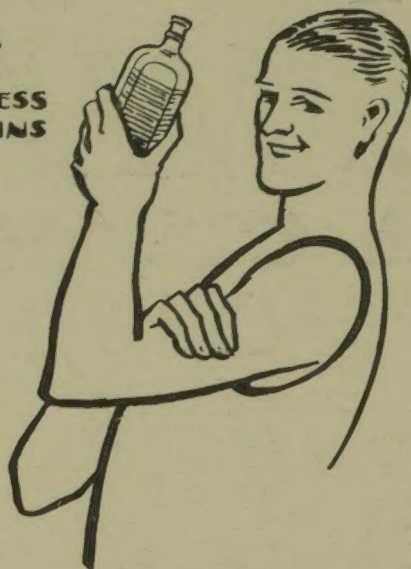
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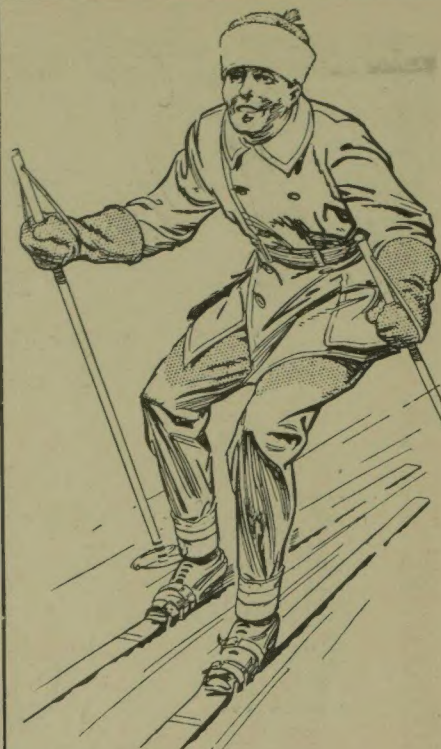
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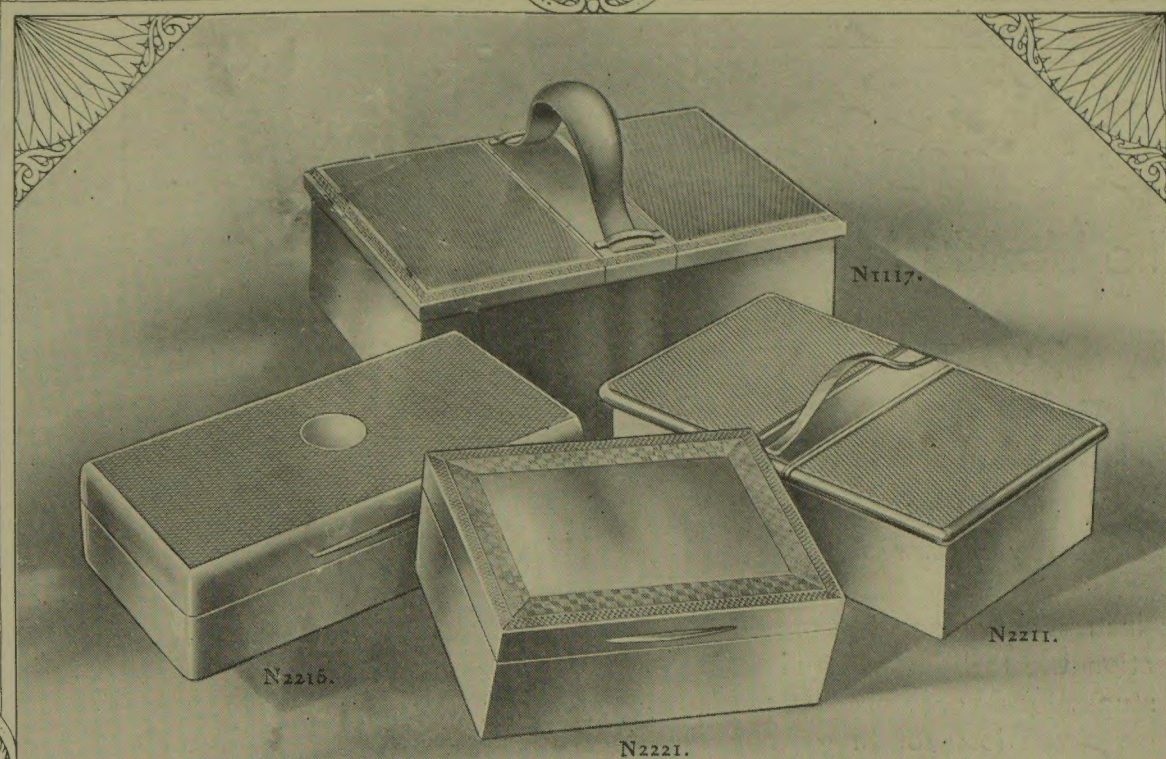
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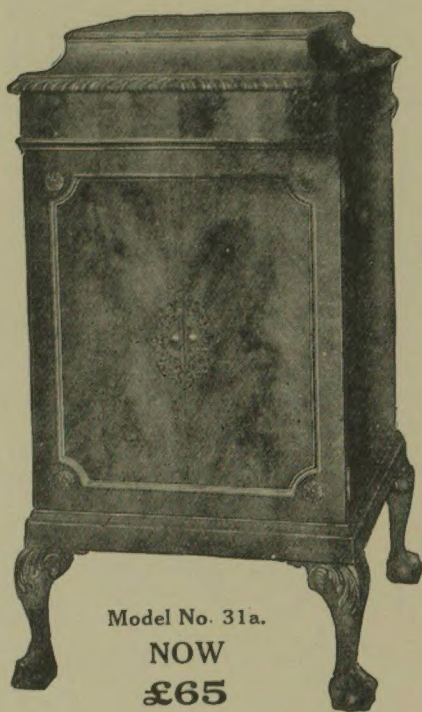
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This instrument alone will reproduce to perfection the thrilling magnificence of this stupendous vocal accomplishment. Whatever you look for in gramophone music—breadth, volume, definition of fine detail, fidelity to the original—the New Columbia Grafonola gives you in a higher degree than any other gramophone.

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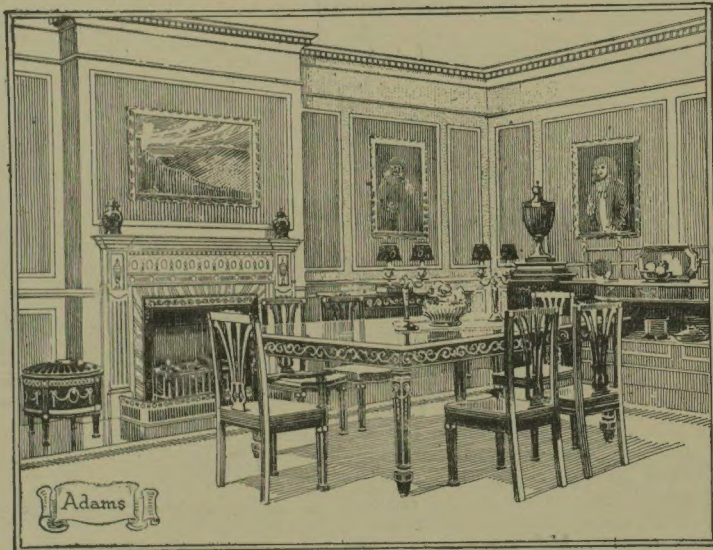
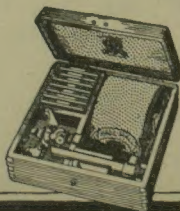
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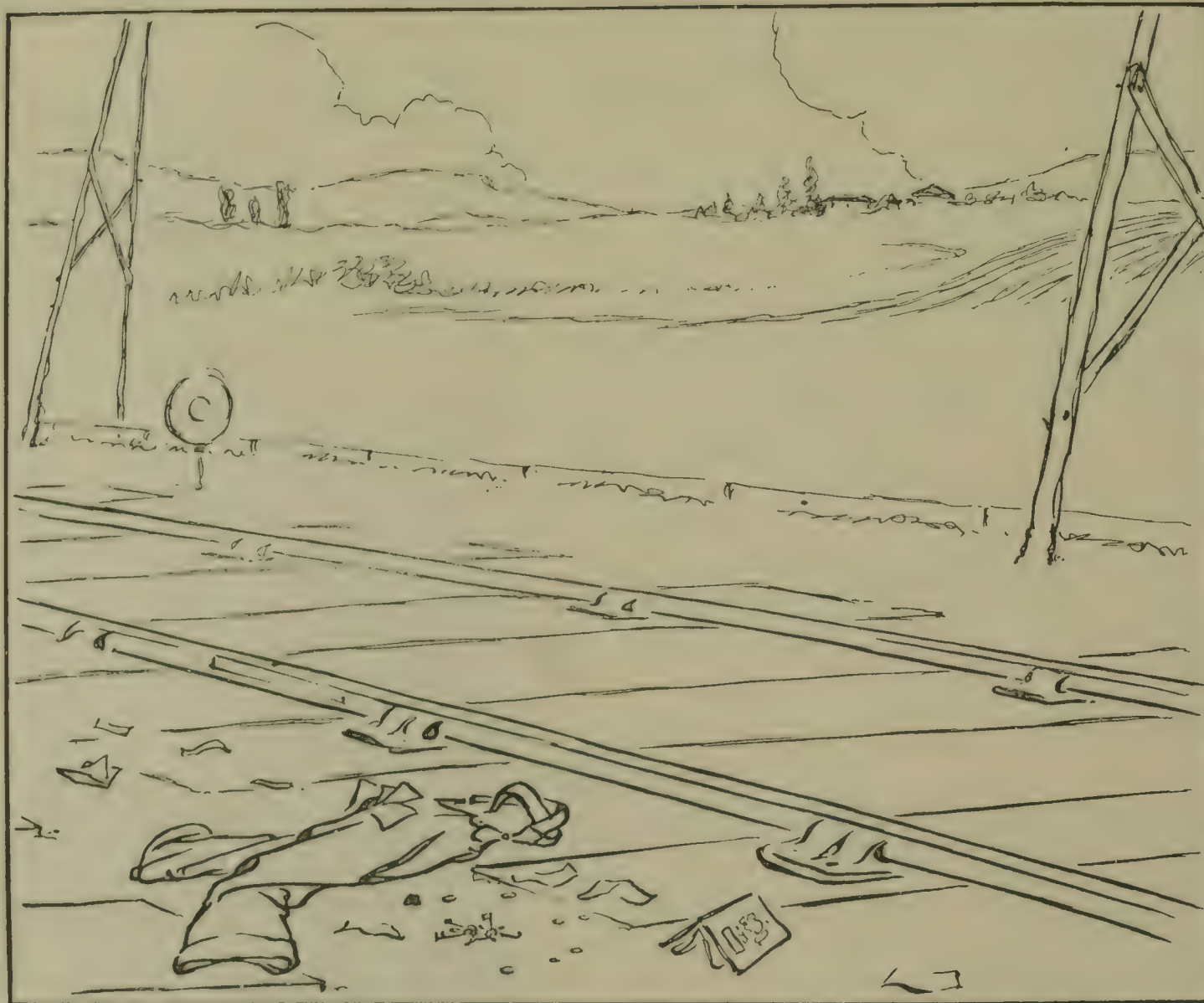
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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, OCTOBER 24, 1925.

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BRITAIN'S "AMBASSADOR OF EMPIRE" BACK IN HOME WATERS: THE PRINCE OF WALES ON BOARD THE "REPULSE" SHORTLY BEFORE LANDING AT PORTSMOUTH, AFTER HIS 25,000-MILE TOUR TO AFRICA AND SOUTH AMERICA.

The latest, and in some respects the most remarkable, of the great tours accomplished by the Prince of Wales on behalf of the Empire ended on October 16, when he landed from the "Repulse" at Portsmouth. The cruiser, escorted by destroyers and flying-boats, reached Spithead in the early morning, and later entered the harbour, while the Prince stood alone on the bridge acknowledging the

cheers of the people. The Duke of York and Prince Henry came aboard to greet him, as the guns roared a salute. After a civic reception the Prince left by train for London, where a magnificent welcome awaited him, as illustrated elsewhere in this number. In the above photograph it will be seen that the Prince has with him a copy of "The Sketch."—[OFFICIAL N.P.A. PHOTOGRAPH SUPPLIED BY C.N.]



By G. K. CHESTERTON.

I FOUND myself the other day in one of the haunts of my youth, for the first time for a long stretch of years, listening to a debate in a famous Liberal political club. The guest or stranger who was reading a paper was, I believe, a Conservative; but the curious thing about it was that nobody seemed to know or care about this while they were listening to and debating his very interesting paper; he might just as well have been a Liberal guest talking to a Tory club. For he was propounding a scheme of local government and local groups of industry, whereby each neighbourhood should become a sort of self-supporting island. For this purpose he proposed that there should be not only a tariff wall round England, but a labyrinth of tariff walls inside England. There should not only be Protection for England against Europe, but Protection for Berkshire against Buckinghamshire, or for West Sussex against East Sussex. And when I heard that, remembering the cheering and the heckling and all the glorious nonsense of the days of my youth, I thought to myself (almost with a shiver of excitement), "Well, that's torn it, as they say. . . . He's done it now! If this is the club I knew, they will tear him in pieces."

And then I noticed what really happened; and it was rather curious. There ran round the whole company an odd sort of titter, almost entirely nervous. It would be unfair to say it was exactly like the giggle at a girls' school; it was more mature and more subtle than that. There was a sort of stratification in its maturity; of a stale quarrel almost fossilised into an old joke. The chuckle of all those political veterans was not only sly, but almost shy; it seemed to say, "Oh, naughty, naughty! You know we ought all to be shocked when you say Protection; how can you bring a blush to the cheeks of young persons like us?"

The next moment that strange smile had faded from all the faces of all those jolly old Radical workers or wire-pullers, and they were listening with intense and intelligent interest to an intelligent and interesting suggestion about the solution of this modern social tangle that is strangling us all.

I have never known anything so odd as the momentary appearance of that party flag or tag or label, except its instantaneous disappearance. Nobody even alluded to it in the discussion that followed. Nobody even mentioned the word Protection or Free Trade in debating the definite notion of the new economic groups. The roaring slogan of the party that shook the tin chapels of twenty years ago had died away into that one faint wavering laugh, followed by silence. Nothing could have so finally implied that a creed was dead. But the creed was only dead because the men were alive. The Liberals were keen enough, and even keen about Liberalism; certainly in their various ways keen about Liberty. But they were keenest of all about finding some tenable and tolerable solution of the

present problem; and, though I would never ask them to admit it, they were in practice indifferent to the old party cries. I know that if you had put the question to them in the form, "Are you a Free Trader or a Tariff Reformer?" they would have said, "A Free Trader." I know that if you had seized one of them by the buttonhole and said, "Are you for Protection?" he would have said, "No." But I will make bold to say that in their hearts they were all saying, as everybody else is saying, "Show us the way to any sort of society that is at all clean and calculable and stable, and you can call it what you like, and reach it how you like, and defend it how you like. Protect anything you like if you can protect us. Reform any tariffs you like, if you can reform all this. Or proclaim Free Trade in everything, even including beer, if you can really make us free."

When I heard that laugh, I concluded that the



AFTERWARDS PRESENTED WITH A BOUQUET OF BANANAS: THE PRINCE OF WALES (SEATED, LEFT) AS A YOUNG WOMAN IN "THE BATHROOM DOOR," A FARCE GIVEN ON BOARD THE "REPULSE" DURING THE HOMEWARD VOYAGE.

The homeward voyage of the "Repulse" was enlivened by amateur theatricals. On October 12, shortly after the ship had arrived off Madeira, two pieces were given on a stage erected on the quarterdeck. "The Prince," says Reuter, "appeared with great success as a young lady, being very ably supported by a newspaper man." At the end he was called before the curtain and presented by the Captain with a bouquet of green bananas. There was a thunderstorm with heavy rain during the performance. Our photograph includes the characters in a one-act farce, "The Bathroom Door." From left to right are (front row) the Prince, Lt.-Com. Lilley, and Lt. Skelton; (back row), Pay-Lt.-Com. Youle, Lt. Butler, Chief Stoker Foster (a variety turn), Mr. G. Ward Price, and the Hon. R. Ward.—[Official N.P.A. Photograph supplied by C.N.]

English party system is more dead than I thought; although (or perhaps because) the English popular feeling is more alive than I had sometimes feared. Mr. Conal O'Riordan once said, speaking as a Nationalist of the Catholic South, that there was a workman in the Belfast shipyards whom he would not be ready to take by the hand and say, "I believe in Ireland, don't you?" Rather in the same way, there was not one of those solemnly ticketed political gentlemen (or the other gentlemen wearing the other ticket) whom I should now hesitate to approach with any sane social solution, or even social suggestion, whether it fitted in with the old formulas or no. I am not propounding my own particular vanity in this place at this moment. I am not discussing how far I agree with that particular lecturer at that particular club about his particular vanity. I am only remarking that a man like myself, who got out of touch with most party politics about twenty years

ago, now only touches them to find they are no longer there. It has nothing to do with all the grandiose gossip about Cabals and Cabinets and Centre Parties and General Elections and General Post. I think myself it would be a very bad thing if Mr. Baldwin were overthrown for having realised the existence of miners as well as mine-owners. But beyond that, it matters very little what happens in that over-advertised and almost empty theatre.

Politicians count for very little in politics. They certainly do not originate the ideas; and they do not really originate even the policies. The real progress of thought is to be found rather among those who are called private members. Now at this moment the private members are very private members. Touching the party orthodoxy, they are indulging very much in private judgment. Almost every Radical now has an attitude entirely individual, which is not the same as entirely individualist. Indeed, a vast number of modern people agree without knowing it. We might almost say that all of them have been indulging in secret thinking, after the manner of secret drinking. Anyhow, thousands of them have reached about the same stage of thought, if it be only a stage of doubt. Talk to an ordinary Tory or Radical or artisan voting Labour, in a tram or a tube, and you will be startled to find how similar is the real state of their minds, if you remember what was meant by the clash of those creeds and cries a decade or so ago. The Liberal is no longer shocked if you tell him that the mediæval guild system was better than modern industrialism. The Conservative is no longer horrified if you tell him that a democratic peasantry like the Irish is better than the rule of the squires. Even if they still disagree with you, they are no longer astonished that you should disagree with them. They both have a subconscious sense of something having silently collapsed and a space being left for something else. The Tory is ready to consider a better scheme, however new. The Radical is ready to consider a better scheme, however old.

One advantage of facing the most menacing facts of modern life is that we can really notice the more fortunate facts that modify them. And among the many modern perils covered by a thin official optimism, I do think we may observe this more hopeful element—a great increase in the number of fair-minded people. Sometimes, perhaps, the open mind is a little too like the open mouth. Sometimes it is a little too much akin to the empty soul. But in a very large number of cases, it is something that corresponds to an honest workman out of work; it is simply unemployed. The difference is that, while it was once the rank and file that cheered with all the partisan passions at their height, to-day it is the party leaders who are cheering themselves; and cheering all by themselves. The mob that is their audience is in one vast universal trance of abstraction; thinking about something else.

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"OUR AMBASSADOR PRINCE" HOME: LONDON'S MIGHTY WELCOME.

PHOTOGRAPHS BY CENTRAL PRESS, AND FARRINGTON PHOTO CO.



HOME FROM HIS FOURTH AND LONGEST TOUR AS AN "AMBASSADOR OF EMPIRE": THE PRINCE OF WALES (SEATED IN THE CARRIAGE BESIDE THE KING) MAKING HIS TRIUMPHAL PROGRESS TO BUCKINGHAM PALACE ON HIS ARRIVAL IN LONDON—A VIEW ALONG THE MALL FROM THE VICTORIA MEMORIAL.

In spite of pouring rain, Londoners assembled in their thousands and gave the Prince of Wales a tremendous welcome when, on October 16, he returned home from his great journey to Africa and South America, the fourth and longest of his Empire tours. The train from Portsmouth, where he had been met by the Duke of York and Prince Henry, arrived at Victoria at 3 o'clock, and on the platform he was greeted by the King and Queen, with whom was a distinguished company of royalties and public men, in-

[Continued opposite.



THE ROYAL HERO OF THE HOUR: THE PRINCE OF WALES (IN WELSH GUARDS UNIFORM, ON RIGHT) IN THE CARRIAGE WITH THE KING, THE DUKE OF YORK (EXTREME LEFT), AND PRINCE HENRY.

[Continued.] cluding the Prime Minister. All the way along the route to Buckingham Palace, vast crowds acclaimed the Prince, who sat in the carriage beside the King and facing his two brothers. Soon after he reached the Palace, he appeared on the balcony in response to an insistent cry from the people—"We want our Prince." During the train journey he had changed from naval uniform to that of the Welsh Guards. The King and the Duke of York were in naval uniform, and Prince Henry in that of the 10th Hussars.

AN AFRICAN "POMPEII": WONDERFUL ROMAN RUINS AT JEMILA RECENTLY OPENED TO VISITORS, IN ALGERIA.



A MONUMENT OF ROMAN GRANDEUR IN ALGERIA: THE TEMPLE OF SEPTIMIUS SEVERUS ABOVE THE FORUM AT JEMILA (ANCIENT CUICUL), WHERE A MILITARY POST DEVELOPED INTO A GREAT CITY, FOUNDED BY THE EMPEROR TRAJAN.



RIVALLING THE FAMOUS RUINS OF TIMGAD: STATELY RELICS OF ROMAN ARCHITECTURE AT JEMILA—THE ENTRANCE TO THE FORUM.



NOW MADE ACCESSIBLE TO TOURISTS BY FRENCH COLONIAL ENTERPRISE: ROMAN REMAINS AT JEMILA—A PUBLIC FOUNTAIN.



THE SCENE OF RECENT CELEBRATIONS AT THE FORMAL OPENING OF THE RUINS TO THE PUBLIC: THE ANCIENT ROMAN FORUM AT JEMILA, IN ALGERIA, WITH AS IT APPEARS TO-DAY AFTER MANY YEARS OF CAREFUL EXCAVATION AND RESTORATION



ITS COLONNADE AND ENTRANCE ARCH, BY FRENCH ARCHÆOLOGISTS.



SHOWING STONE TABLES (BACKGROUND) WHERE ROMAN TRADESMEN DISPLAYED THEIR WARES, AND (LEFT) A TABLE OF STANDARD MEASURES: THE MARKET OF COSINUS, BUILT IN THE SECOND CENTURY A.D., AT JEMILA.

The wonderful ruins of the Roman city of Cuicul (now known as Jemila), which stand at a height of 2000 ft. among the hills of Algeria, were the scene of an interesting celebration on October 11, when they were formally declared open to visitors. The affair was excellently organised by the State Railway, the Compagnie Générale Transatlantique, and the Société des Amis de Carthage. Some 200 guests were brought by the new motor road from the station at St. Arnaud, on the line between Algiers and Constantine. Among those present was M. Albert Ballu, the chief architect in charge of the historic monuments of Algeria, to whose skill and care is mainly due the admirable excavation and repair of the ancient city. In the ancient Roman theatre the company witnessed a performance of Albert Samain's play, "Polyphème," by members of the Comédie Française and the Odéon. Jemila, now rendered accessible, bids fair to rival the hitherto more famous Roman ruins at Timgad. Jemila has been compared to Pompeii, and the comparison holds good in so far as both

present the general plan and remains of buildings of a Roman town, but they differ widely in character and origin. The ancient Cuicul (the inhabitants are called Cuiculitani in one of the inscriptions found at Jemila) was at first merely a military post for the Roman forces in the province of Numidia, in the first century A.D. Later it grew into a noble and well-planned city, founded, apparently, by the Emperor Trajan, but little is known of its history. Nothing has ever been built upon its ruins, and they have survived comparatively untouched. The Arabs left them undisturbed. An Englishman is said to have discovered them in the eighteenth century. In 1838-9 French troops camped there and fought a battle close by, and the Duke of Orleans, who was in command, thought of transplanting to Paris the arch of Caracalla. This scheme was luckily prevented by Marshal Valée, and in due time the site was taken over by the Service des Monuments Historiques. Its conservation has been a triumph for French archaeological enterprise.

"An Essential Element": Mussolini the Force.

"THE LIFE OF BENITO MUSSOLINI." By MARGHERITA G. SARFATTI.*

IN the Preface to what may be called his official "Life," Signor Mussolini writes: "The public man is born 'public'—he bears the stigma from his birth. He is a pathological case. . . . The public man, like the poet, is born to his doom. He can never escape it. . . ."

"This confession of mine is a caprice. I am perfectly resigned to my lot as a public man. In fact, I am enthusiastic about it. Not just on account of the publicity which it entails—that phase of vanity lasts only from one's twentieth year to one's twenty-fifth; not just for the fame and the glory and, perhaps, the bust to which one may be entitled in the market-place of one's native village. No, it is the thought, the realisation, that I no longer belong merely to myself, that I belong to all—loved by all, hated by all—that I am an essential element in the lives of others: this feeling has on me a kind of intoxicating effect."

"An essential element": that is Mussolini, the vitality of the Italy of Youth.

What of this forty-two-year-old President of the Council and Minister for Foreign Affairs who is *Il Duce*, the Chief, of the Fascists; this master of "must" and "shall"; this Child of the Street who has become the Man of Power; this Socialist who is the preacher of a greater Italy? What of his parentage, his upbringing, his impressionable days in the stark, friendless wastes of a materialistic world?

As he has said, he was a "public man" from babyhood. His father, the jovial blacksmith who turned happy, thriftless inn-keeper and became Mayor of Dovia, was an Internationalist and then a Republican; and he named his first-born after Benito Juarez, the Mexican revolutionary who led a revolt against the Emperor Maximilian. "Of worldly goods he left nothing, of spiritual goods he has left a treasure; the treasure of an idea." His mother, "a bundle of nerves controlled by an indomitable will" was the village schoolmistress and a woman of extraordinary energy, "*una donna all' antica* . . . a compendium of all that went to make the ideal Roman matron of ancient times." Between them they shaped a character not to be remoulded; and to the political waywardness, the ardent ambition, the restless body and brain, the exuberance of spirit, Old Giovanna, Giovanna the Witch, added a touch of mysticism, a faith in premonitions which compels Benito Mussolini to listen to his "blood": "I am like the animals. I feel when things are going to happen—some instinct warns me, and I am obliged to follow it."

Such was the start. Then came the time when the boy left the Signora Rosa's childish class and the readings in the ill-lit cow-shed and was admitted to the College of the Salesian Fathers at Faenza, to a six-years' "imprisonment" from which the Teachers' Institute at Forlìpopoli was to provide escape.

Followed a rejection for the post of Communal Scrivener at Predappio, appointment as an elementary teacher at Gualtieri, a militant speech on the Garibaldian legend—and resignation: "He went . . . leaving behind him his *mantellina*, his rough peasant's cape, in part-payment of what he owed for his board and lodging. He went in search of other skies," bent on making his life his masterpiece.

Switzerland harboured him, but the waters were rough. He found work: "eleven hours work in the day at thirty-two *centesimi* the hour . . . one hundred and twenty-one journeys with a hand-barrow full of stones up to the second floor of a building in process of construction"; then, at Lausanne, he starved in the cold, slept in a lavatory and under a barge, begged for bread and got ten

soldi, half a *lira*; walked and wondered and "came to know the tricks and deceits, the mishaps and miseries that go with poverty."

There, also, was born in him his horror of personal restriction. Signora Sarfatti writes of this: "I shall never forget one evening in the springtime when Mussolini, then a journalist merely and ordinary citizen, and three or four of us, his friends and editorial colleagues, were crossing the public gardens of Milan at the hour when the custodians were closing the barriers. We had found two or three of the barriers already closed. Mussolini looked like a caged wild beast, every nerve tingling, a look of ferocity in his eyes, as we hastened at breakneck speed towards the egress still open. When urged not to rush, but to take things more quietly, he replied excitedly: 'No, no; I can't! I can't bear to feel

with patches in it, and a pair of breeches, he would go down the Grande Rue in the early morning amongst all the well-dressed people, pushing in front of him a little cart laden with the bottles which he had to deliver at the *pensions*. . . . In the afternoon, there would be a change of scene. . . . He would descend from his garret a different person altogether—shaved and brushed, wearing socks and shoes and trousers and waistcoat and coat, even a tie and hat. He would get out of Lausanne for a long walk, or else go by train to Geneva, arriving there in a few minutes. Now he was the equal not merely of the good ladies of the *pensions*, but of their patrons, the University students who pour into Geneva from all parts of the world. These he would join in the lecture-halls of the University, to sate his thirst at the wells of poetry and science."

Always, to use a pseudonym of his, he was "*l'homme qui cherche*," the seeker. He was drawn into the very vortex of revolutionary internationalism, and as he won complete knowledge of it he absorbed languages; "the fervid, feverish modernity" of Nihilistic and Bohemian Russian students; Nietzsche and Sorel, Spinoza, Kant, Hegel, Fichte, Schopenhauer—and the tenets of Buddha. Above all, he began to realise the value, the significance, of organisation and discipline.

The wanderer's life—the wayfarer's he would say—was his, however, by inclination and by compulsion. He was, in turn, a political refugee in France; a comrade of Angelica Balabanoff—"monomaniacal idolatress of Karl Marx"—in Zurich; stone-mason and propagandist in Germany; a private undergoing spasmodic training in a Bersaglieri Regiment; a schoolmaster at Caneva; Professor of French at Oneglia; journalist and writer of essays; and Secretary of the Socialistic Chamber of Labour at Trent.

Such was the foundation upon which the mystic and the man of action, the idealist and the realist, was to build the individualistic superstructure of his life. Such were the beginnings of him who discovered the secret of the forgotten "No!" and compelled its use amongst the "heavy-weight imbeciles"; of the forceful, undaunted editor who sat with bombs upon his desk and in his bookcase, and wrote what he thought and only what he thought, although he agreed with the axiom of Machiavelli's adoption, "Not by words are States maintained"; of him who has taken as a maxim "A hierarchy must culminate in a pin-point"; of the "absolute neutrality" Socialist whom War and its horrors turned Interventionist, and whom Peace and its disappointments turned Nationalist and Imperialist; of the Socialist who urges that no Government ever has or ever will rule with the consent of all the masses, and has written of Russian Bolshevism: "The society which Socialism holds up as a model to the deluded crowd is nothing but a

revival of the barbarianisms of the eleventh century"; of the leader of the Fascists against the "Reds" and the futility and feebleness of statesmen who will not rule.—"I must get this people into some kind of order. Then I shall have fulfilled my task. I shall then feel that I am *someone*. . . . And yet—and yet! Yes; I am obsessed by this wild desire—it consumes my whole being. I want to make a mark on my era with my will, like a lion with its claws! A mark like this! And, as with a claw, he scratched the covering of a chair-back from end to end!"

It remains but to add that "The Life of Benito Mussolini" is likely to rank with the classic biographies. It is rather rhapsodical, but it shows intimacy and intuition, understanding and imagination; and it is a revelation of the proud spirit which cries aloud: "I am the master of my fate. I am the captain of my soul!" E. H. G.



MUSSOLINI IN OCTOBER 1904.



MUSSOLINI IN 1910.



MUSSOLINI AS HE IS TO-DAY.



MUSSOLINI—A BUST BY WILDT.

IN MILITANT SOCIALIST DAYS AND AS PRESIDENT OF THE COUNCIL AND MINISTER FOR FOREIGN AFFAIRS: SIGNOR BENITO MUSSOLINI.

Reproduced from "The Life of Benito Mussolini," by Courtesy of the Publishers, Messrs. Thornton Butterworth.

shut in! These bars and railings—I can't stand them—they are torture to me! I can't stand the feeling of being thus suffocated! Oh, yes, you may laugh, you others, but you have never known what it is to have been in prison—eleven times in prison, my friends! It is a feeling you can never get rid of! At the Front, during the war, all the reproaches addressed to Mussolini, whether as private soldier or afterwards as corporal, had to do with his dislike of being 'shut in.' Even during the intensest bombardments he could not bring himself to withdraw, as it was his duty to do, into the caves and deep natural grottoes of the mysterious Carso."

There, also, where he became a skilled mason and, in the winter, a wine-merchant's errand-boy thankful for his camp-bed, his scarce food, his tastes of wine, and his fifty *centesimi* tips, his Socialism grew more instructed and his scholarship increased. "Bare-footed and bare-headed, wearing a clean shirt

* "The Life of Benito Mussolini." From the Italian of Margherita G. Sarfatti. With a Preface by Benito Mussolini. Translated by Frederic Whyte. (Thornton Butterworth, Ltd.; 15s. net.)

ACTION AGAINST COMMUNISTS: EIGHT LEADERS ARRESTED.

PHOTOGRAPHS BY G.P.U., I.B., SPORT AND GENERAL, BARRATT, PHOTOPRESS, AND TOPICAL.



CHARGED WITH SEDITIOUS CONSPIRACY: MR. ALBERT INKPIN (FOURTH FROM LEFT, WITH HIS WIFE), SECRETARY OF THE COMMUNIST PARTY OF GREAT BRITAIN.



THE SECRETARY OF THE NATIONAL MINORITY MOVEMENT CHARGED AT BOW STREET: MR. HARRY POLLITT (THIRD FROM RIGHT, IN FRONT).



CHARGED AT GLASGOW AND BROUGHT TO LONDON: MR. THOMAS BELL.



ARRESTED AND CHARGED: MR. J. R. CAMPBELL (LEFT), EDITOR, "WORKERS' WEEKLY," WALKING WITH MR. SAKLATVALA.

THE ASSISTANT EDITOR OF THE "WORKERS' WEEKLY" CHARGED: MR. T. H. WINTRINGHAM, WITH HIS WIFE, LEAVING THE COURT.

A LONDON COMMUNIST CHARGED: MR. E. W. CANT.

ARRESTED AT PAISLEY; BROUGHT TO LONDON: MR. W. GALLACHER.



WHERE A FEW HUNDRED PEOPLE COLLECTED AND SANG "THE RED FLAG" DURING THE COURT PROCEEDINGS: A SMALL CROWD IN BOW STREET, OPPOSITE COVENT GARDEN THEATRE (SEEN IN BACKGROUND).



FRIENDS AND WIVES OF ARRESTED COMMUNIST LEADERS: (L. TO R.) MR. T. JACKSON, MRS. E. W. CANT, MR. BARUCH, MRS. ALBERT INKPIN, AND MRS. RUST—A GROUP ON THE OCCASION OF THE BOW STREET PROCEEDINGS.

On October 14 officers of the Special Branch of Scotland Yard visited the headquarters of the Communist Party of Great Britain in King Street, Covent Garden, and those of the Red International of Labour Unions in Great Ormond Street. Six leading Communists were arrested and taken to Bow Street Police Station—namely, Albert Inkpin, Secretary of the Communist Party; J. Ross Campbell, editor of the "Workers' Weekly"; Ernest W. Cant, formerly organiser of the Communist Party; W. C. Rust, secretary of the Young Communists' League; T. W. Wintringham, assistant editor of the "Workers' Weekly"; and Harry

Pollitt, Secretary of the National Minority Movement. At Bow Street they appeared on a warrant charging them with "having, on divers days since January 1, 1924, unlawfully conspired together to utter and publish seditious libels and to incite divers persons to commit breaches of the Incitement to Mutiny Act, 1797." They were remanded for eight days. Mr. Saklatvala, M.P., arrived to go bail for them, but found himself forestalled by Mr. George Lansbury. In Scotland, Mr. Thomas Bell, at Glasgow, and Mr. William Gallacher, at Paisley, were arrested on similar charges and brought to London by detectives.

The World of the Theatre.

By J. T. GREIN

THE DISCRIMINATING PLAYGOER.—J. E. VEDRENNE.

I LIKE to go to the theatre with a woman, young or old. Of course, for her company, her charm—that “goes without saying,” but it is only the other half of my pleasure. What fascinates and often puzzles me is the soundness of judgment of the well-bred woman of the world. She has her predilections; we all have, and predilection naturally, now and again, leads to prejudice. But she is open to conviction; much more so than we men are. She will say: “I don’t like that artist, but I like him in the part.” And she means it. The man, for courtesy’s sake, may make the same statement, but inwardly he will have none of the individual—particularly when it refers to an actress. We are much more influenced by appearance. Those we don’t like spoil the whole picture for us. We are—let us be candid—under the sway of our senses. We don’t discriminate. The woman does.

And what applies to the players applies also to the play. (Of course, I am speaking of ordinary playgoers, not of critics whose business it is to discriminate.) Listen to what the men say in the *entr’acte*. It is an interesting study to pick up opinions at random—“Very amusing,” “top hole,” “priceless,” or “rotten,” “boresome”—as the case may be: sheer exclamations without any further argument. But now listen to the women. Of course, there are lots of linnets-heads among them who indulge in the same commonplaces as the men. These are the digestive playgoers—and their opinion on a play is of the same calibre as it would be on a music-hall, a prize-fight, or tango-dancing. They are the neutrals who do not care to think, but come to be thought for, to see, and to join in chorus with the myriads who merely ruminate what they have read and been told. Generally what the stalls think or affect to think is not worth “a tinker’s cuss,” except from the box-office point of view; theirs is fashion talk, *clichés* of what one hears about the shape of a frock, a new material, or any kind of finery.

But come nearer to the pit, as I often do, and listen. Here, too, the women are the preponderant element. It is they who make the men go, and thereby play the play. They do not confine themselves to sheer appraisal by adjectives. They argue; they criticise in detail; they dissent. Often the discussions in the *entr’acte* grow to a debate. And here one finds that remarkable intuition of the female mind which in all walks of life establishes a great difference from the male judgment. Men often, in judging, go off at a tangent; they stray into byways; they explain at length. Women go straight to the heart of the thing, volubly sometimes, but direct. They discern a flaw as well as a quality; they see at once a moral as well as a morality.

It was the women’s approval of the third act that rendered “The Vortex” such a success. Most men did not like the play, did not see its message of hope and regeneration. Many confessed that they

were not amused. Not so the women. Miss Braithwaite’s acting affected them deeply. They felt the inwardness of her characterisation, the tragedy of the character. Again, when “The Offence” came West, the stalls were but scantily filled, but the pit was full of women. Many must have been mothers, for fervent was the debate on that ominous end of the first act, when the father raised the whip to chastise the child. I heard a woman say: “He branded and the scar will sear for ever”—the whole purport of the play in a few words. Of “The Last of Mrs. Cheyney,” a woman said: “The play is the cast”—the criticism in a nutshell; and is it not exactly what all of us felt, despite the coruscation of the dialogue?

And so I could go on citing examples by the dozen. A man connected with the theatre, whose mission it

his accuracy and punctuality on the business side of the theatre that accounted for his prominent position as manager, for a time as chairman, of the West End Theatrical Managers’ Association. In his very first appointment he astonished the Committee for whom he worked by a feat almost unique in Theatre Land. That particular theatre closed, I think, on March 31, 1901. On the following day by noon, Vedrenne presented his balance-sheet, everything in order, all accounts paid. I realised then that he would be a “man of mark.” But the theatrical career is a fitful one. Not all at once did the right man find the right place. For a while—as there was no billet going—he worked in an assurance office; the routine was slavery to him, and often he, who in his day-dreams “dwelt in marble halls,” was despondent under the yoke. Then he became acquainted with Granville Barker,

who soon discovered his value as an ally and a complementing element. With the mighty sum of—I think I am correct—£180, they embarked in management, took the Court—theatre of forlorn hopes—and made history—and money. True, they had the powerful genius of Shaw as a helpmate, but their success was mainly due to their acumen, their *flair* for new authors and coming actors, and, last but not least, to the perfection of their administrative machinery. If Barker was the steam of the enterprise, Vedrenne was the engine. He worked wonders with small means, and the little house in Sloane Square was a model *ménage* in the theatrical world.

For some years the two Consuls worked in harmony, each a master in his sphere. When they parted—a severance which meant irreparable loss to the progress of our drama, Vedrenne soon joined hands with Dennis Eadie, and after some vicissitudes—artistic efforts none too well appreciated by the

public as they deserved—Dame Fortune smiled upon them. It was, I think, Mr. Leigh Matthews who brought them “Milestones”: the success was phenomenal; it meant fame as well as wealth. Henceforth Vedrenne was looked upon as a mascot among managers, and it seemed that, if the partners held together, the Vedrenne-Eadie combination would vie with the achievements of the Vedrenne-Barker record. Their partnership lasted for some five years; then Vedrenne became a free-lance. He took theatres for plays he fancied; he joined hands with others; he had great successes (“Quality Street,” “Quarantine,” “Secrets”); he was never afraid of failure and admitting it. “Let’s bury him and go on,” was the motto of this man of acumen and enterprise. And, whatever he did, he stamped it with the impress of his personality. As a caster of plays, as an administrator, he was second to none. And as such he will, in his retirement, remain the guide, philosopher, and friend of all in need of counsel. For he loves the theatre, and his ear is as willing as his door will ever remain open to his fellow-workers.



AN AUBREY BEARDSLEY SCENE IN THE OCTOBER ISSUE OF “CHARLOT’S REVUE,” AT THE PRINCE OF WALES’S THEATRE: “THE MASQUE OF MILLAMANT,” WITH MISS DOROTHY DICKSON (CENTRE) IN THE TITLE PART.

A striking new scene in the October programme of “Charlotte’s Revue,” that very popular entertainment at the Prince of Wales’s Theatre, is “The Masque of Millamant” (after Aubrey Beardsley), devised and staged by Quentin Tod, with music by Ivor Novello, and scenery by Michael Liammoire. The dresses were adapted from Beardsley’s drawings by G. K. Benda. Miss Dorothy Dickson appears as Millamant, who is seen in the centre of the photograph, leaning back in the embrace of a lover. [Photograph by C. Pollard Crouther, F.R.P.S.]

is to repeat to his manager what people really think on a first night, told me that he always lingers at the pit and gallery doors. It is there that he gathers the “omen” for the future. If the women speak well of it, he feels pretty sure of a success. If—as he puts it—they say nothing in particular, or merely praise the acting, he knows that an ill-wind blows. For every woman’s tongue means a thousand echoes. If she is impressed, she will talk about it at home and at work, wherever she goes. Her “You must see it” is not merely an exhortation, but a command. For she will tell long tales of her enjoyment. Then curiosity in her hearers does the rest.

“Jack” Vedrenne, upon whose all-too-early retirement all the World of the Theatre proffers cordial wishes for happy recuperation and pleasant leisure at his country seat, is that rare combination of an artistic mind and a shrewd business man. Spanish Consul at Cardiff, he devoted his leisure hours to the guidance of amateurs; then came London, struggle, and, at last, arrival and success. It was

TO THE GLORY OF THE GUNS: THE ARTILLERY WAR MEMORIAL.

PHOTOGRAPH BY THE "TIMES."



"SEE TO IT, YE THAT COME AFTER, THAT THEIR NAMES BE NOT FORGOTTEN": THE DEDICATION OF THE ROYAL ARTILLERY WAR MEMORIAL BY THE CHAPLAIN-GENERAL AFTER ITS UNVEILING BY THE DUKE OF CONNAUGHT.

The massive memorial, surmounted by a 9-inch howitzer in stone, to the Artillerymen who died in the war, was unveiled by the Duke of Connaught on Sunday, October 18, and was then dedicated by the Chaplain-General to the Forces, the Rev. A. C. E. Jarvis, who is seen in our photograph beside the pedestal. The monument standing on an island site opposite Hyde Park Corner, represents only a fraction of the Artillery memorial fund, out of which £90,000

has already been spent on helping necessitous cases and in educating children. The Duke of Connaught, who recalled that he had served as a gunner in 1868-9, said in his address: "Over 888,000 of all ranks passed through the regiment between the years 1914-1918. Of this number 49,076 were killed in action or died, 129,156 were wounded, and 6689 were reported missing, making a total of 184,921. . . . 'See to it, ye that come after, that their names be not forgotten.'"

ARMS AND THE ARTIST: THE FIRST CORPORATE

FROM THE EXHIBITION OF PICTURES AND DRAWINGS BY OFFICERS AND EX-OFFICERS OF THE REGULAR ARMY.



"THE ORANGE RIVER COLONY": A STUDY OF A BOER TYPE; BY MAJOR GEORGE C. ROLLER (LATE SCOTS GREYS).



"THE CRUSADERS' TOWER, LAKE COMO": BY COLONEL H. R. B. DOWNE, C.B., C.M.G. (LATE NORFOLK REGIMENT).



"RIFLEMAN WILLIAM FINER": A PORTRAIT OF A CRIMEAN VETERAN; BY CAPT. GEORGE PEARSON (LATE GREEN HOWARDS).



"MRS. POOLE": A REMARKABLE PORTRAIT BY A NOTED SOLDIER-ARTIST, MAJOR JOHN CREALOCK, R.P. (LATE SHERWOOD FORESTERS).



"COLONEL SIR HENRY FLETCHER, K.C.V.O., LIEUTENANT, H.M. BODY GUARD": ANOTHER STRIKING PORTRAIT BY MAJOR JOHN CREALOCK R.P.

EXHIBITION EVER HELD BY SOLDIER-PAINTERS.

BY COURTESY OF THE COMMITTEE AND OF THE ROYAL SOCIETY OF BRITISH ARTISTS. (ARTISTS' COPYRIGHTS RESERVED.)



"UNEMPLOYED": BY COLONEL M. A. TUIE (LATE INDIAN ARMY), AN ATTRACTIVE EXAMPLE OF ANIMAL PAINTING BY A SOLDIER-ARTIST.



"TURNING ON THE HEADLAND": A LANDSCAPE BY CAPTAIN ADRIAN JONES, M.V.O. (LATE R.A.V.C.), THE WELL-KNOWN SCULPTOR, WHOSE WORKS INCLUDE THE CAVALRY WAR MEMORIAL.



"THE HEATHEN CHINESE": AN OIL PAINTING IN FINE SCREEN, BY LIEUT.-COL. OWEN-LEWIS, D.S.O., O.B.E. (LATE GREEN HOWARDS).



"LA, JACONDE": ANOTHER EXHIBIT BY LIEUT.-COL. OWEN-LEWIS—A CLEVER CHARACTER-STUDY IN A POLICE STATION, SHOWING A CHALKED WALL INSCRIPTION, "SMILE LIKE HELEN B. MERRY."

The Great War turned many artists into soldiers, and this fact may account for the large number of works attaining a high level of excellence which were shown at the Exhibition of Pictures and Drawings by Officers and ex-Officers of the Regular Army, just held at the Galleries of the Royal Society of British Artists in Suffolk Street, Pall Mall. It was opened by the Duke of Connaught on October 5 and ended on the 16th. Although, of course, individual soldiers have already attained eminence as painters or sculptors, this was the first art exhibition ever organised by soldiers as a body, and at its close a meeting was held with a view to forming a permanent society to hold similar shows periodically in the future. It contained 474 pictures and drawings, remarkable not

only for their quality, but for the great variety of their subjects. There was also a section for sculpture, which included six works by Captain Adrian Jones, the sculptor of the Cavalry War Memorial and the Quadriga on Constitution Hill, and a figure of a Boy Scout by the Chief Scout, General Sir Robert Baden-Powell. Another eminent soldier sculptor (not represented in the exhibition) is Mr. C. S. Jagger, who executed the Artillery War Memorial (illustrated on another page). The sub-title of Captain George Pearson's portrait of Rifleman William Finer states that the sitter, who was formerly in the Rifle Brigade, and is now a Chelsea pensioner, is aged 92, and is a survivor of the battles of the Alma, Balaklava, Sevastopol, and Inkerman, and of the Fenian raid of 1866.

AN ENGLISHWOMAN'S HOME: TYPICAL INTERIOR CHARM

PHOTOGRAPHS TAKEN SPECIALLY FOR "THE ILLUSTRATED



SYLVAN DELIGHTS IN THE HEART OF LONDON: THE 100-YARDS-LONG GARDEN OF NO. 72, BROOK STREET, FROM THE BALCONY OUTSIDE THE DINING-ROOM, SHOWING AN ARMILLARY SPHERE (GLOBE SUNDIAL) ON THE FLAGGED PATH, AND THE SECLUDED WOODLAND EFFECT.



"A GREAT CURIOSITY": AN ANCIENT HARPSICHOORD WITH VERTICAL BODY, ROSEWOOD CASE, AND BLACK KEYS, BETWEEN CORINTHIAN PILLARS ON THE FIRST LANDING.



WITH A BEAUTIFUL CARVED FIREPLACE AND OVERMANTEL CONTAINING A PANEL PICTURE OF A CLASSIC BUILDING: A CORNER OF THE LOUNGE.



PAINTED A RICH JADE-GREEN, WITH ONE WALL ALMOST COVERED BY TAPESTRY: THE DRAWING-ROOM AT 72, BROOK STREET—THE SIDE OPPOSITE THREE LONG WINDOWS OPENING ON TO A BALCONY AND OVERLOOKING THE GARDEN.

BEHIND LONDON'S SMOKE-MELLOWED FRONTAGES.

LONDON NEWS." (SEE ARTICLE ON PAGE 824)



WITH PART OF THE FINE OLD BALUSTERS AND WALL PANNELLING, THAT SURVIVES ONLY ON THE STAIRS AND IN THE MORNING ROOM: AN UPPER LANDING



SHOWING THE DOOR INTO THE PANNELLED MORNING-ROOM: PART OF THE LARGE DINING-ROOM ACROSS THE BACK OF THE HOUSE, WITH CHAIRS OF RED CHINESE LACQUER AND A MODEL OF AN OLD SHIP.



SHOWING (BEYOND THE WRITING-TABLE ON THE LEFT) A SET OF FRENCH SEVENTEENTH-CENTURY CHESSMEN BEAUTIFULLY CARVED IN IVORY WITH COSTUMES OF THE PERIOD: THE FIREPLACE END OF THE DRAWING-ROOM AT 72, BROOK STREET.



THE "GEM" OF THE HOUSE: THE MORNING ROOM, WITH ITS EXQUISITELY CARVED RED-PINE PANNELLING, FROM WHICH LADY RANDOLPH CHURCHILL REMOVED CHOCOLATE PAINT.

These interesting photographs of No. 72, Brook Street, which not long ago was the town house of the late Countess of Essex, are given as representing a typical example of English interior decoration at its best. A detailed description of the principal rooms and the garden, as they were in her time, is given on a later page of this number, in an article by Miss Eileen Hooton-Smith. "Behind staid and smoke-mellowed outside," she writes, "London has a very large percentage of beautiful houses, and the astonishing thing about many of them is their size; they are so much bigger than their frontage leads one to suppose. . . . The most striking thing in the house is the small front room (the Morning Room) on the left of the hall. It is entirely panelled in red pine, beautifully carved, and the ceiling is in plaster relief of a very fine design. The proportions of the room are quite wonderful. . . . Lady Essex bought the house from the late

Lady Randolph Churchill, who had had it for some two years. When Lady Randolph first went to look at the house, it so happened that Lady Essex went with her. It had been occupied by old Dr. Holland, a relative of Lord Knutsford, and this little front room was his consulting-room. The really magnificent panelling was then covered with thick chocolate paint, which Lady Randolph caused to be scraped off—no easy matter among the intricacies of the carving. Most likely at one time the house must have been full of panelling, but of this only the one little room and the staircase walls remain." Describing the drawing-room, Miss Hooton-Smith says: "On a little antique table stands the most lovely set of carved ivory chessmen. They are French seventeenth-century; the queens have the most elaborate coiffures and exact details in dress; so have the gentlemen. . . . the kings carry falcons on their wrists."

THE BOONS OF SCIENCE FOR THE COUNTRY HOME: MODERN METHODS OF HEATING AND LIGHTING.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS. (COPYRIGHTED.)



HOW THE MOST REMOTE OF COUNTRY HOUSES CAN SHARE THE CONVENIENCES

Thanks to the ingenuity of our engineers, the most remote country house need no longer lack modern lighting, heating, and cooking plants. Hundreds of country houses are now provided with a miniature power-station for generating electricity. Where there are no natural resources (such as a waterfall) to supply power, then a small oil engine is installed in some outbuilding, maybe a disused stable, to drive a dynamo and store the electricity in accumulators. These little engines are so simple that a maid or a garden boy can control them. When not used for generating electricity, the motor can be easily coupled up to other machinery, such as a pump to raise water from a well. Electric stoves for heating and cooking are now very efficient, and the effect of glowing open grates is cleverly imitated, the real warmth being supplied by a cunningly concealed heater. Electricity now controls our clocks, supplies wireless music, and allows us to get an old-world effect in lighting by means of electric candle fittings. Coal-gas is still a great force in the modern house, particularly for heating and cooking. The popularity of the old-fashioned type of kitchen range is a thing of the past. To-day, the little compact and

OF TOWN: VARIOUS USES OF ELECTRICITY, PETROL, GAS, OR ACETYLENE.

efficient hot-water boiler, together with an efficient gas-cooker, frequently does all the work of heating, cooking, and supplying hot water. Moreover, the modern boiler of this type is so made as to show a cosy fire beloved of the maid-servant. Acetylene lighting is now used in hundreds of country homes. The simple generator installed in some outbuilding gives a clean flame, needing no delicate mantles, for illumination, and a hot flame for cooking. There are many petrol gas-plants on the market. Everything is automatic and foolproof, and all that is necessary is to feed the tank with petrol at regular intervals, perhaps once a week, and wind up the weight which drives the blower, carburettor, or rotary scoop, every twenty-four hours. Anthracite stoves have long been popular on the Continent, and many British makes are obtainable in this country. The Englishman, however, still clings to the cheery open grate, and to-day the modern barless well-fire makes it as efficient as possible with such a wasteful form of heating. We are indebted for information on which some of the above drawings are based to Messrs. Drake and Gorham, Ltd., the Aerogen Co., Ltd., Messrs. Petters, Ltd., and Messrs. Spensers (London), Ltd.

BOOKS OF THE DAY.

THE future social historian of our period will, I fear, suffer from mental indigestion through a surfeit of material, for nowadays everybody "reminisces." That is not a dictionary word, but it probably will be in a few years, as the language appears to lack a verb to the cognate noun. An alternative might be to revive an obsolete use of the word "memorise," in the sense of "record." Thus—as I read in the Book of Noah (Webster)—Spenser says somewhere: "They neglect to *memorize* their conquests"; and Shakespeare writes (in "Macbeth"):

Except they meant to bathe in reeking wounds,
Or *memorize* another Golgotha.

The "memorising" of Armageddon and its political repercussions proceeds apace. The latest addition to the literature of the Great War is the third volume of "AN AMBASSADOR'S MEMOIRS," by Maurice Paléologue (last French Ambassador to the Russian Court). Translated by F. A. Holt, O.B.E. Illustrated. (Hutchinson; 18s. net.) This volume of M. Paléologue's valuable and authoritative record carries the story from August 1916 to May 1917, when he returned to France. It is of absorbing interest, as it recounts the beginnings of the Russian Revolution, which the author was in a position to watch from within. Especially notable are the passages relating to the characters of the Emperor and Empress, the sinister influences at work upon them, the death of Rasputin, and the personality of Lenin.

Nicholas II., we learn, owed much of his reactionary spirit to his education by the famous Procurator of the Holy Synod, Pobiedonostzev, whose whole programme was summed up in the words "Absolutism, Nationalism, Orthodoxy." Examples are given of the Tsar's alleged indifference to the misfortunes of his people, and M. Paléologue writes: "Nicholas II. has not a single vice, but he has the worst fault an autocratic sovereign could possibly have—a want of personality." He was entirely under the thumb of the Empress, of whom we read: "She is the omnipotent political tool of the conspiracy I am always sensing about me; but she is nothing more than a tool." The Ambassador found it hard to discover who were really responsible for the disastrous imperial policy, but he suggests four names.

Lenin is described as a "Utopian dreamer and fanatic. . . a stranger to all feelings of justice or mercy, violent, Machiavellian, and crazy with vanity," possessing "a strong unemotional will, pitiless logic, and amazing powers of persuasion and command. . . The man is all the more dangerous because he is said to be pure-minded, temperate and ascetic. Such as I see him in my mind's eye, he is a compound of Savonarola and Marat, Banquet, and Bakunin." The book ends with the Ambassador's final journey out of the distracted country, and a quotation from "Boris Godunov"—"Weep, my Holy Russia, weep, for thou art entering into darkness. Weep, my holy Russia, weep, for thou shalt shortly die."

It is a relief to turn from this pessimistic conclusion to the breezy atmosphere of a famous sportsman's memories, "A TRAINER TO TWO KINGS," being the Reminiscences of Richard Marsh, M.V.O., with a Foreword by the Earl of Durham, K.G. Illustrated with twenty plates. (Cassell; 25s. net.) The two titles were, of course, King Edward and King George, whose horses Mr. Marsh trained so successfully for many years at Egerston. The happy relationship between our Sovereigns and their subjects in the world of sport, as here presented, affords a striking contrast to the conditions at the Russian Court before the Revolution as indicated by M. Paléologue.

Mr. Marsh, who began his career as a noted rider, rose to the head of his profession as a trainer. He was in charge of the royal racing stables for some thirty years, and his reminiscences, which amount to a history of the Turf during the last half-century, are assured of a place in every sporting library. They will be read with pleasure even by those who have never seen a race or backed a winner. (I speak with some authority, as one whose sole experience of racing has been a Bar point-to-point meeting at Greenford, and a hopeful participation in Derby "sweeps.") I have enjoyed the book immensely because of the writer's thoroughgoing enthusiasm for his subject, his whole-hearted love of horses, and his genial style, which is "racy" in every sense of the word. Particularly interesting is the

account of his inexhaustible patience in handling that intractable animal, Diamond Jubilee, one of the three Derby winners which he trained for King Edward, the others being Persimmon and Minoru. Diamond Jubilee, physically faultless, had "a devil of a temper," but Mr. Marsh consistently refused to break his spirit by punishment, and he had his reward.

Of the many good stories in the book several are examples of the wit and humour of the late Lord Marcus Beresford. "One of the best jokes I heard about him," writes Mr. Marsh, "was when his brother, Admiral Lord Charles Beresford, was putting up for Parliament at York. His opponent was Sir Christopher Furness, afterwards the first Lord Furness, a red-haired man. Lord Marcus and his two brothers, Lord William and Lord Charles, were attending a Conservative meeting, when they—all three—went on the platform together. A voice from the crowd shouted: 'Steady, guv'nor, one at a time.' Lord Marcus quickly replied: 'No, we're Shadrach, Meshach, and Abednego, and we're come to put out the fiery

so far as the diaries are considered as storehouses of social history. In that respect Farington's diary is certainly invaluable; but it will not, I think, be read purely for entertainment.

It is only fair to recall that Farington himself stated in a note to his executors (quoted in the first volume) regarding his diaries: "It will be seen by the great proportion of trifling details contained in them that they were written for myself only, and it was long my intention to destroy them before my decease." As he continued the diary until the day of his death in 1821, and the fifth volume has brought it only to 1809, it may be presumed that those who ask for more will not be disappointed.

Joseph Farington, to whom a contemporary ascribed "Majesty of appearance and Haughtiness of Behaviour," was known in his day as "the Dictator of the Academy." That institution provides the stepping-stone to our next book, "TWENTY YEARS OF MY LIFE" (1867 to 1889), by Louise Jopling (Mrs. Jopling-Rowe). With twenty-eight illustrations. (The Bodley Head; 16s. net.) It was in 1870, some fifty years after Farington's death, that she first had a picture accepted by the Academy—a portrait of herself entitled "Bud and Bloom," and it was the predecessor of many others. Her book is a gossip and readable record of her artistic career, during which she associated with many of the most notable people of her time in the world of art and letters, among them Millais and Whistler. She was present when George Meredith and Oscar Wilde first met, at a country-house dinner. "Oscar and I," she writes, "went one morning for a walk, and he told me the plot of 'A Woman of No Importance.' . . . One of the guests told me that Oscar had read the last act to them, and they had all been moved to tears, when Oscar, in his most impressive manner, said: 'I took that situation from the *Family Herald*.'" He loved descending from the sublime to the ridiculous. It was this trait that made his conversation so delightfully unexpected and entertaining. The author ends her story with her third marriage, and appends a long list of her pictures painted between 1868 and 1884.

There is a type of fiction that suggests imaginary reminiscence, by covering a long period at a leisurely pace, and introducing a great number of characters. Such is Mr. Maurice Baring's "CAT'S CRADLE," illustrated by Daphne Baring. (Heinemann; 15s. net.), which appears as a volume in the new collected edition of his works. A recent advertisement of it said: "'Cat's Cradle' costs twice as much as the ordinary novel, but it is twice as long." That is a consideration, of course, from the point of view of the printer's bill, but I hardly think that Mr. Baring's work should be assessed entirely by the measure of length; it possesses, as his readers well know, a qualitative as well as a quantitative value.

The scene of his new story is laid in London and Italy, and the main theme is the life of an English girl who made a disastrous marriage of convenience on the advice of a worldly father. The book takes its title from the idea that the lives of the leading characters "are like the pattern of a game of cat's cradle. . . the same threads get changed into different patterns and combinations." Thus, at the end, one woman who has ousted another is left with a hint of being ousted herself.

The lighter pursuits of life may be very enjoyable at the moment, but they are apt to make heavy reading as a subject of historical research. I rather felt this in perusing a thorough and painstaking record of ancient frivolities in "THE PLEASURE HAUNTS OF LONDON DURING FOUR CENTURIES," by E. Beresford Chancellor (Constable; 21s. net.) It was not till I came to the description of the old Gaiety Theatre, when the author writes with enthusiasm from personal recollection (which I can share) of "Kate Vaughan's glorious dancing, the humour of (Fred) Leslie and (Edward) Terry, the acrobatic wonders of Lonnen, and the inimitable *espièglerie* of the one and only Nellie Farren," that the breath of life seemed to be infused into bygone revelries. It is not Mr. Chancellor's fault; it is in the nature of things. His book is rich in historical interest, and is well illustrated with old prints. One ever-popular "pleasure haunt of London" has a still greater interest for those who can go "behind the scenes." The story thereof is amusingly told in "THE HIDDEN ZOO," by Leslie G. Maitland (Hodder and Stoughton; 3s. 6d. net), accompanied by many portraits of "Zoo" celebrities. C. E. B.



VICTORY CELEBRATIONS IN SPAIN OVER THE RECENT SUCCESSES IN MOROCCO: DETACHMENTS OF THE AFRICAN ARMY MARCHING THROUGH MADRID TO BE INSPECTED BY KING ALFONSO.

In order to celebrate the recent Spanish victory in Morocco, a national holiday was decreed on October 10, and detachments of the Army in Africa, brought to Madrid by special trains, marched through the city to the Royal Palace, where they were inspected by King Alfonso. Great crowds gathered in the streets and acclaimed the troops with immense enthusiasm.

Photograph by Photopress.

Furness. Anyhow, Lord Charles was returned by a small majority."

Humour was not the strong point of Joseph Farington, R.A., author of the "FARINGTON DIARY," made famous through its resuscitation by the *Morning Post*. The latest instalment in book form is Volume V., 1808-1809, edited by James Greig. With frontispiece and thirty illustrations. (Hutchinson; 21s. net.) Having burnt the midnight current over this book in a mood of pleasurable anticipation, I decided with regret that Farington had chronicled an intolerable deal of small beer to one halfpennyworth of wit, and displayed a lack of poetry and imagination. I find this judgment anticipated by the art-lexicographer, Redgrave, who remarked of Farington (as quoted in the "Dictionary of National Biography") that "in his landscapes he has not shown much poetry or grandeur."

It has been claimed that Farington as a diarist is with Pepys and Evelyn. The claim may be admitted in

FROM THE WORLD'S SCRAP-BOOK: NEW ITEMS OF TOPICAL INTEREST.

PHOTOGRAPHS BY CLAUDE HARRIS, S. AND G., ELLIOTT AND FRY, C.N., L.N.A., P. AND A., PHOTOPRESS, RUSSELL, AND TOPICAL.



A FAMOUS PHYSICAL CULTURE EXPERT: THE LATE MR. EUGEN SANDOW.

WHERE THE SPANIARDS HAVE INSTALLED A POLITICAL AGENCY: THE CAPTURED HOUSE OF ABD-EL-KRIM AT AJDIR—A COURTYARD.

HEADMASTER OF BLUNDELL'S SCHOOL FOR 43 YEARS: THE LATE MR. A. L. FRANCIS.



THE CRASH OF A FRENCH AIR UNION AEROPLANE DURING A FOG AT WADHURST: THE WRECKED CABIN IN WHICH AN AMERICAN LADY WAS KILLED.



THE CENTENARY CELEBRATIONS OF THE LAW SOCIETY: MR. HERBERT GIBSON, THE PRESIDENT, ADDRESSING THE ASSEMBLED COMPANY.



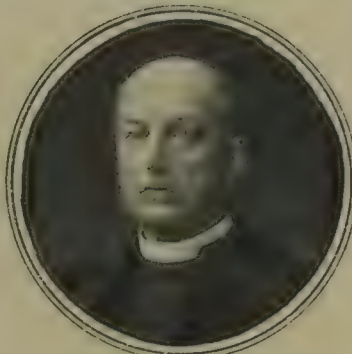
TESTER AND INVENTOR OF THE NEW CIERVA AUTO-GIRO FLYING MACHINE: CAPTAIN FRANK COURTNEY (L.) AND SENOR JUAN DE LA CIERVA.



PART OF THE NEW BRIDEWELL MUSEUM AT NORWICH TO BE OPENED BY THE DUKE AND DUCHESS OF YORK: A FINE EXAMPLE OF AN OLD FIFTEENTH-CENTURY FLINT WALL.



SCULPTOR OF THE ROYAL ARTILLERY WAR MEMORIAL: MR. C. S. JAGGER, AT THE UNVEILING.



THE NEW DEAN OF WESTMINSTER: THE VERY REV. W. FOXLEY NORRIS, FORMERLY DEAN OF YORK.



WITH HIS QUEEN, WHOM HE HAS NOW DEPRIVED OF HER TITLE: THE KING OF SIAM.

After capturing Abd-el-Krim's headquarters at Ajdir on October 1, the Spaniards installed his cousin, Soliman-el-Jatabi, there as head of a political agency for renewing relations with neighbouring tribes.—The Law Society's centenary celebrations opened on October 13, at its hall in Chancery Lane.—Senor Cierva's Auto-Giro, tested at Farnborough by Captain F. T. Courtney recently, is illustrated on pages 808 and 809.—On October 24 the Duke and Duchess of York will open the new Bridewell Museum of Local Industries at Norwich. Its site is the

fine old flint-faced house built by William Appleyard, the first Mayor of Norwich, in 1403.—The unveiling of the Royal Artillery War Memorial, designed by Mr. C. S. Jagger, is illustrated on page 795.—The Siam Government Gazette recently published a Royal decree stating that, as the Queen of Siam "has been found incapable of carrying out her high duties, his Majesty has commanded that in future she be known by another title." The King of Siam was educated at Oxford and Sandhurst. He married in 1922, but has no children.

THE DAWN OF A NEW ERA IN EUROPE: THE LOCARNO TREATY.

PHOTOGRAPHS SUPPLIED BY THE "DAILY MAIL," KEYSTONE VIEW CO., AND THE "TIMES."



A GALIC SALUTATION: THE FRENCH FOREIGN MINISTER (M. BRIAND) KISSES THE BRITISH FOREIGN SECRETARY'S WIFE (MRS. CHAMBERLAIN).



A BIRTHDAY GIFT OF ORCHIDS FOR MR. AUSTEN CHAMBERLAIN (ON LEFT) BY A LITTLE GIRL IN TICINESE PEASANT COSTUME: A PRETTY INCIDENT AT LOCARNO ON THE DAY OF INITIALLING THE TREATY—SHOWING MRS. CHAMBERLAIN (ON RIGHT).



DEMONSTRATIVE AFFECTION IN POLITICAL FRIENDSHIP: M. BRIAND EMBRACES MR. CHAMBERLAIN, AFTER THEIR ARRIVAL IN PARIS FROM LOCARNO.



SHOWING (AT FURTHER TABLE) MR. CHAMBERLAIN (WEARING EYE-GLASS; LEFT BACKGROUND) AND (TO LEFT; SEATED) M. RUSCA, SIGNOR MUSSOLINI, HERR LUTHER (IN SPECTACLES), AND HERR STRESEMANN; (AT FAR SIDE, TO RIGHT OF FLOWERS) M. BERTHELOT AND M. BRIAND; (AT RIGHT CORNER OF TABLE) M. BENES AND M. VANDERVELDE: THE FINAL MEETING OF THE LOCARNO CONFERENCE.

The Locarno Conference came to a happy conclusion on October 16, when the delegates assembled in the hall of the Prætorium initialled the document which has come to be known as the Treaty of Locarno, embodying the Security Pact and a number of special arbitration agreements. Mr. Austen Chamberlain sat in the centre with M. Rusca, Mayor of Locarno, on his right, and next in order, Signor Mussolini, Herr Luther (the German Chancellor), and Herr Stresemann (German Foreign Minister). The French delegation, headed by M. Briand, the Foreign Minister, faced the Germans on the opposite side of the table. The

Treaty, which is to be formally signed in London on December 1, is regarded as the commencement of a new era of peace and reconciliation in Europe. The day on which it was initialled was Mr. Chamberlain's sixty-second birthday, and in the morning there was a pleasant ceremony at his hotel, where a little girl, dressed in Ticinese peasant costume, presented a basket of orchids. Mr. Chamberlain and M. Briand each received an ovation as they left the Conference hall, and again in Paris, where they arrived on October 19. On parting at the Gare de l'Est, M. Briand kissed Mr. and Mrs. Chamberlain in French fashion on both cheeks.

A GREAT ART DISCOVERY: A LONG-LOST VAN EYCK REAPPEARS.

By Courtesy of the "North Mail and Newcastle Daily Chronicle."



RECENTLY FOUND AMONG A CLERGYMAN'S EFFECTS AT NEWCASTLE:
THE "HEAD OF CHRIST," BY JAN VAN EYCK.

The picture here reproduced has been pronounced by eminent critics, including Sir Martin Conway, Mr. E. R. D. MacLagan, Director of the Victoria and Albert Museum, the authorities of the Hague Galleries, and Dr. Friedlander, head of the Berlin Gallery (who came to England to see it), to be the long-lost original of the "Head of Christ," by Jan Van Eyck. Copies of it exist at Berlin, Munich, Bruges, and Dijon, and another was until lately in private hands at Innsbruck. The above picture, which is now in the possession of Messrs. Browne and Browne, art-dealers, of Newcastle-on-Tyne, was acquired, for a comparatively nominal sum, at an ordinary weekly sale at one of the auction rooms in that city. Now that

it has been identified, it is believed to be worth anything from £30,000. It is said to have come from a clergyman's house at Sunderland. The painting is on a stout oak panel (measuring 93.8 in by 65.8 in.), all in one piece with the frame. Van Eyck usually signed his pictures, it is said, on the lower part of the frame, but this part has been sawn off. Traces of the operation still remain. At the back of the panel is a note in faded writing as follows: "The head of Our Saviour. This head was painted by John Van Eyck 30 January, 1440, his name and the date of the year was written by himself on the frame which was sawed off. T. T. West, 1784."

THE WORLD OF SCIENCE.

BUTTERFLIES AND LONG-DISTANCE FLIGHTS.

By W. P. PYCRAFT, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

WHEN we speak of people leading a "butterfly existence," we are conjuring up a visual impression of frail and harmless creatures, clad in coats of many colours, whose only rôle in life seems to be to add to the splendours of summer-time, as they flit idly from flower to flower, sipping nectar. Hence it will probably come as a surprise to many to learn that we are very decidedly underestimating their capacity for a strenuous life, as we are apt to do in the case of many human "butterflies."

Among entomologists it has long been known that some at least are capable of prolonged flights. Our own "Painted Lady" affords a case in point, for it is a notorious migrant. Its home is probably North Africa, whence it sporadically emigrates in vast swarms. Such migrants appear to have no definite objective, so that any part of the world may become their halting-place. Commonly the British Islands share in these visitations, hence the rarity of this

the water for a momentary rest, presently to rise and resume their journey. This being so, there is little use in engaging small boys to slaughter these insects in the hope of lessening the plague of caterpillars which sometimes invades our gardens.

But the migratory movements of these insects pale into insignificance compared with the North American Monarch-butterfly, which, according to an account given by Dr. E. P. Felt, the State Entomologist of New York, in a recent number of *Nature*, is capable of a journey of 2000 miles. This prodigious feat seems to be confirmed by the fact that the Monarch-butterfly has occurred several times here in our England. It is of large size, tawny in colour, and with black-and-white markings. In the northern United States and southern Canada, immense swarms are seen in early autumn, southward bound. It ranges, indeed, almost from the Arctic Circle to Florida. But it has yet to be proved that the individuals from the northernmost outposts actually end their flight in Florida, or that specimens bred in Florida make their way to the northernmost limit of the species. Rather, it would seem that this advance is made by successive generations, working northwards after the fashion of a "relay race."

The belief that the Monarch-butterfly is capable of a 2000-mile flight rests on the fact that it is found in the Hawaiian Islands, where, prior to the establishment of its food-plant, the milk-weed, somewhere about 1850, it was unknown. This might seem to suggest that it was carried thither with its food-plant. Commander Walker, however, an experienced British entomologist, has placed it on record that he has frequently seen this butterfly at sea among the Pacific islands; and the arrival of the Monarch there has been followed by that of the Red-Admiral, the Painted Lady, and the American "Painted Beauty," or "Hunter's Butterfly." These facts seem to show that the journey, prodigious though it be, must have been made unaided, since it is hardly likely that these, whose migratory powers are well established, should be the only species to be introduced by man's agency. Probably until the introduction of suitable food these migrants all perished, but were able to establish themselves after the introduction of their food-plant.

In weighing the evidence we have to take into consideration the fact that two large species of dragon-flies are now found in the Hawaiian Islands which were unknown there until the introduction of rice and taro. Their cultivation necessitated the formation of large areas of fresh water, wherein, of course, these insects could breed. Dragon-flies are well known as insects of strong flight, and there is an instance on record where they appeared in large numbers in the Indian Ocean, about 900 miles west of Australia and 300 from the Cocos-Keeling Islands. Though on these latter islands they are unable to maintain themselves, they yet arrive there in considerable numbers, with northern winds, presumably from distant Sumatra. The fact that dragon-flies have been seen hawking about over the sea twenty miles from land shows that insects of many species are capable of maintaining themselves far from land; and these, too, of species too small to be seen by human eyes. I myself have seen swifts hawking flies over the breakers during half a gale

of wind, but I could not see, even with powerful field-glasses, what was their prey.

Dr. Felt suggests that these tremendous flights are not "determinate," but largely due to the higher



LONG-DISTANCE FLIERS OF THE INSECT WORLD: THE NORTH AMERICAN PAINTED BEAUTY (OR HUNTER'S BUTTERFLY) LEAVING THE BEACH AT LONG ISLAND ON ITS AUTUMNAL MIGRATION.

wind currents, which are formed by convectional currents from the heated surface of the earth. These are known to extend to at least 1000 feet above the surface, and may have a velocity of as much as 100 miles an hour. As evidence in favour of this interpretation he cites the fact that mosquitoes have been met with at an elevation of 3000 feet, grasshoppers and bees at 2000 feet. Even wingless creatures, like ballooning spiders, have been found 200 miles from land, and 1000 feet up. More than this, Humboldt and Bonpland have recorded insects on mountain-tops at from 16,000 to 19,000 feet; and the records of the Mount Everest expedition afford us further confirmation.

Professor Guppy, however, shows that at even lesser heights many insects find life impossible. Thus, when he was camped at the top of Mauna Loa, at a height of 13,600 feet, where the air was intensely dry and extremely electrical, he found butterfly-wings strewn around him in hundreds, showing that these insects had succumbed to the extremely trying conditions.

Enough, however, has been shown to justify Darwin's surmise, made before any of this evidence was available, that oceanic islands had probably been stocked by wind-borne seeds and insects. The rehabilitation of Krakatoa, which has recently been described, would alone suffice to confirm his surmise, since such small and frail insects as thrips were found during the recent survey. No fewer than ten species, indeed, were secured. These must have made their way there since 1883, when the entire group of islands was overlaid by hot ashes to a depth of from 90 to 108 feet thick, making it impossible that they could have been survivors from that appalling catastrophe.



EASILY FIRST AS LONG-DISTANCE FLIERS, AND SAID TO BE CAPABLE OF A JOURNEY OF 2000 MILES! MIGRATING MONARCH BUTTERFLIES RESTING DURING A STRONG NORTH-WEST WIND.



REMARKABLE INSECT MIGRATIONS: BUTTERFLIES AND DRAGON-FLIES LEAVING NORTON POINT, LONG ISLAND, AND TRAVELLING WESTWARD OVER THE WATERS OF NEW YORK BAY.

species during some seasons and their abundance in others. Though these welcome visitors breed here, they seem to make no permanent settlement. And this because, it is explained, in their native land they breed all the year round, and such as come to us, as a rule, we must suppose, arrive too late to ensure for their offspring time to reach the chrysalis stage before the chill of autumn overtakes them. The few that do contrive to complete their development do not suffice to maintain the permanent settlement of the species, which has to be replenished by further immigrations.

A North American ally of the Painted Lady—"Hunter's Butterfly," closely resembling our insect—also displays this migratory habit, and it has even been taken in England. Our superbly coloured Red-Admiral is another migrant. We have no such positive evidence of immigrants from abroad in the case of this species as we have in regard to the Painted Lady, but its abnormal abundance during some seasons seems to point to this. On the other hand, there is, curiously enough, evidence to show that at least occasionally emigrants leave us in the autumn, for a case is on record where a "single-file procession" was seen at sea, travelling south-east from our shores towards the Continent. We have more certain evidence in regard to the Cabbage-White, which has been seen at sea in such numbers as to give the appearance of a drifting snow-storm. One writer, indeed, avers that he has seen such flocks drifting over the sea, and alighting on

WOMAN MUCH ADORNED.



THE TWO MODELS: THE LIVING MANNEQUIN AND THE LAY FIGURE.

The latest innovation in the dressmaking world is the "modernist" mannequin for the display of frocks. Instead of the frankly "pretty," doll-like figure of wax, with her rounded curves, fluffy hair, and smiling face, many of the great houses now "employ" a figure which can lay claim to elegance and distinctive

beauty, but not to wax-dollishness. These new-style mannequins were seen in the Pavillon d'Élégance at the Paris Exhibition, and roused great interest. They are now being generally adopted. Our artist has pictured a living mannequin examining her strange, formalised lay-figure sister, and making an interesting contrast to her.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY C. E. TURNER. (COPYRIGHTED.)

TRINKETS OF ANTIQUITY: JEWELS OF THE PAST.

BY COURTESY OF MESSRS. SPINK AND SON, LTD., 5-7, KING STREET, ST. JAMES'S, AND 16-18, PICCADILLY.



FOR COMPARISON WITH THE MODERN JEWELS OPPOSITE: EGYPTIAN, GREEK, ROMAN, ETRUSCAN, AND SUMERIAN ORNAMENTS.

Ten of these ancient ornaments are Egyptian—Nos. (2.) Faience finger-ring, with Uzat or Sacred Eye bezel; (3) Red jasper amulet tablet, inscribed; (6) Gold amulet pendant of the god Taurt; (10) Amethyst scarab, 18th Dynasty; (12) Necklace of carnelian beads, 12th Dynasty, found at Akmin; (13) Hollow gold scarab, 26th Dynasty; (18) Faience Menat of Sekhet, crowned with solar disc, with papyrus flower below repeating the god; (19) Gold bandeau engraved with hunting scene, time of Thothmes III., 18th Dynasty; (20) Necklace of blue faience beads, 18th Dynasty; (22) Faience Aryballos. Seven are Greek—Nos. (1) Gold bandeau, 4th to 3rd century B.C., found at Tanagra; (5) Græco-Roman gold earrings;

(9) Necklace with beads in pearl and matrix of emerald on gold chain; (14) Gold earrings with bull's head terminals, 4th century B.C.; (15) Finger-ring, with cameo head of Athene, 4th century B.C.; (17) Pendant in form of bivalve; (21) Pendant. The others are—(4) Roman hollow gold bangle, about 200-300 A.D.; (16) Roman gold ring set with sard intaglio; (8) and (11) Etruscan scarabs in carnelian; (7) Sumerian Hæmatite cylinder, about 2200 B.C., found at Baalbek. All these objects, we may add, are to be seen in the galleries of Messrs. Spink and Son, who have the finest collection of antique jewellery to be found in London, apart from the public museums.

TRINKETS OF TO-DAY: MODERN JEWELLERY.

BY COURTESY OF MESSRS. CARTIER, LTD., 175, NEW BOND STREET.



FOR COMPARISON WITH THE ANTIQUE JEWELS ON THE OPPOSITE PAGE: TYPICAL ORNAMENTS OF TO-DAY.

The modern ornaments here illustrated are: (1) Rectangular emerald, in platinum ring; (2) Fine emerald-cut brilliant, in platinum ring; (3) Oval sapphire, in platinum ring, and with baton brilliant each side; (4) Brooch in emeralds, rubies, sapphires and brilliants, in Oriental floral design, diamond and onyx base; (5) Ruby ring with calibre ruby each side, mounted in platinum; (6) Carved cabochon emerald brooch, two pearls each side, pavé-set brilliants each side, with small cabochon onyx; (7) Bracelet, with flexible band one inch wide, centre design of twenty-one emeralds, border spaced with thirteen rectangular emeralds, pavé-set brilliants, mounted on platinum; (8) Rectangular crystal and diamond brooch, set with

sapphires, mounted on platinum; (9) Pendant, Oriental vase in black onyx, set with brilliants, emeralds, sapphires, and rubies, mounted on platinum; (10) Sautoir of fifty-nine carved emerald beads, with fifty-eight platinum and brilliant rondelles; (11) Bracelet, cabochon rubies, pearls, and diamonds mounted on gold and platinum; (12) Brooch, octagonal emerald in centre, oval border of diamonds, diamond *motif* each side of emerald, and triangular brilliant top and bottom, mounted on platinum; (13) Belt with plaque of real ancient Egyptian blue faience on plaited black silk. Buckle bordered with brilliants. All these beautiful ornaments were designed and made by Messrs. Cartier, the famous jewellers, and represent the finest modern craftsmanship.



BLUEBEARD'S SECRET CHAMBER OF THE MODES OF THE MOMENT: A FASHION PHANTASY BY FELIX DE GRAY.

It was a happy thought on the part of Felix de Gray to dress six of Bluebeard's Wives in the very latest Parisian fashions, and then to tantalise us by merely suggesting the wondrous frock worn by the seventh concealed behind the curtain. "Has Bluebeard seen it?" is a question that will immediately be asked. The richest of velvets makes the evening cloak on the left, with its marvellous bolster collar in which touches of orange are present to match the decoration of the shoes.—Very cleverly is the apparent size of the waist reduced in the pale-blue georgette dress relieved with white, a decidedly new note being struck by the coral bead wristlet and ring.—More ordinary but particularly attractive is the pink georgette dress in the centre; to the ballet skirt

has been added a floral hem. Again the ring and the bracelet match. In striking contrast to this is the green georgette dress with its fascinating serpentine flounces; then, with a daring which is fully justified, old-gold tissue is used for the lining of the velvet coat trimmed with fur.—The sixth, but by no means the least attractive, of the wives is seated on the extreme right, and is wearing a plissé skirt and a quaintly marked jumper with novel though fascinating sleeves, which are a striking feature of the present fashions. As will be seen, there are many ways of shingling the hair.

Fashions as the ~ ~ Stage Shows Them:

Famous Stars ~ ~ in Lovely Dresses.



A jumper suit in silk jersey cloth of the new chocolate colour, with shoes to match.



Miss Tallulah Bankhead in a coat of sand-coloured tweed bordered with golden fox.



A black two-piece suit, the frock of georgette, the coat of pleated crêpe-de-Chine.



Embroidery in silver beads and crystals decorates this evening frock of ivory georgette.

The heroine of "The Green Hat," Miss Tallulah Bankhead, who is seen in the upper photographs, was already well known on the New York stage when she made her first appearance in London, as Maxine in "The Dancers" at Wyndham's Theatre. Since then, her fame has increased rapidly, and, as Iris Storm in Mr. Michael Arlen's much-discussed "Green Hat," her acting has been acclaimed as genius. Here she is seen wearing the famous hat and some charming toilettes revealing the newest fashions.



Miss Margaret Bannerman in a crimson georgette frock with Eton collar in beige.



A fascinating teagown of crêpe-de-Chine in orchid colourings, trimmed with ostrich plumes.

The talents of Miss Margaret Bannerman, who is seen in the three photographs at the bottom of the page, are so surprisingly versatile that revue, musical comedy, or comedy each seems her vocation. Though one remembers her success in the war-time revue "Buzz-Buzz," as Lady Grayston in "Our Betters" she achieved a triumph which will always live. Miss Bannerman is at present playing in "Beginner's Luck" at the Globe Theatre, an amusing play by Mr. Fred Jackson.



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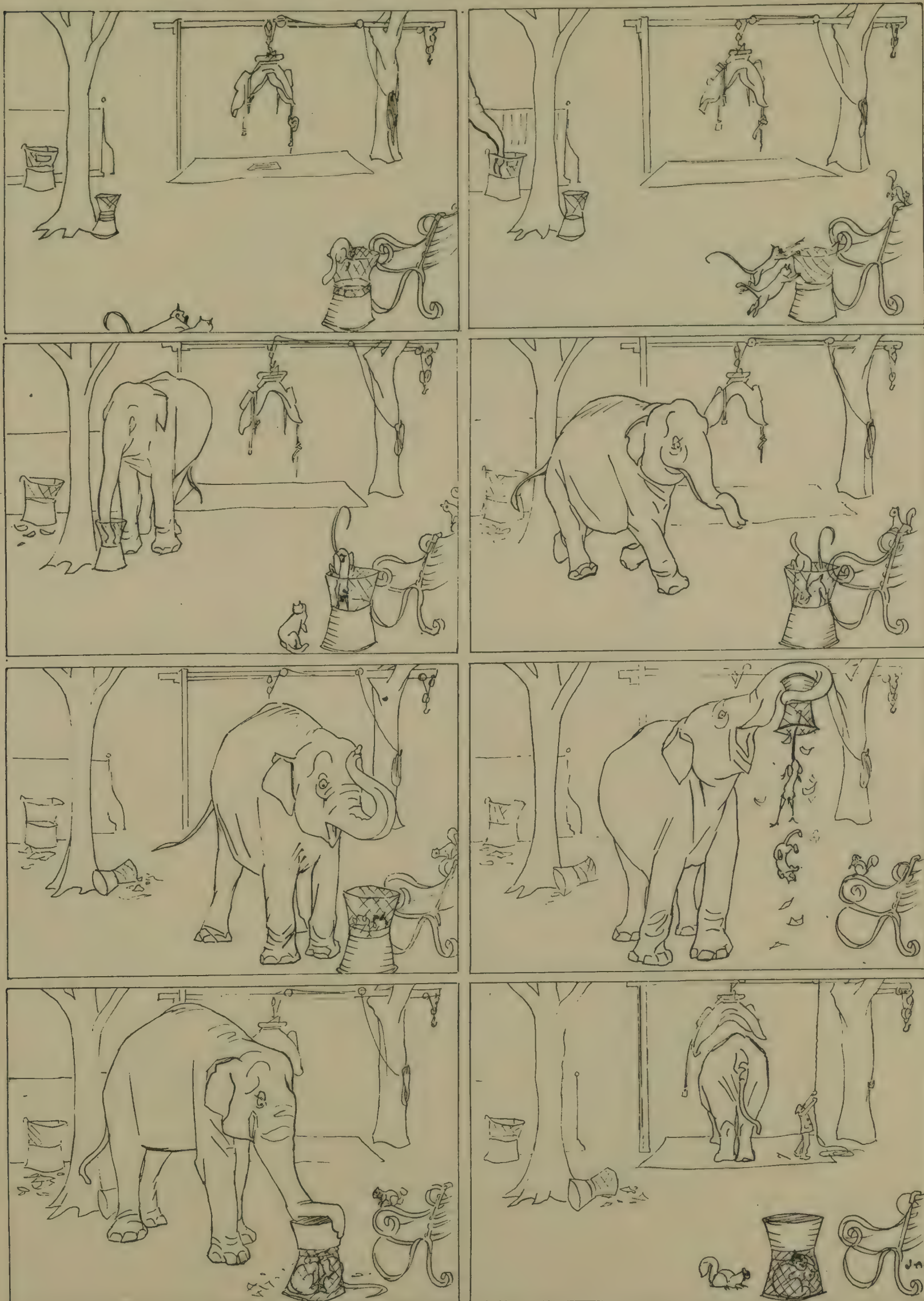
BOVRIL

*puts beef
into you*



BLINX AND BUNDA: A TOUR ROUND THE "ZOO."—No. XXXIII.

DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY J. A. SHEPHERD. (COPYRIGHTED.)



HOW BLINX AND BUNDA SUCCUMBED TO THE LURE OF THE WASTE-PAPER BASKETS, AND WERE "CAGED" BY THE ELEPHANT.

The waste-paper baskets are an endless lure to "the great uncaged" at the "Zoo." Blinx and Bunda, unluckily for themselves, had caught the pillaging fever. But the biggest scavenger of them all is the elephant. Not a basket escapes his close inspection when on his way from the Elephant House to

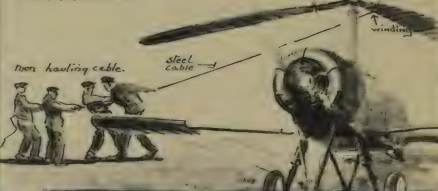
the Howdah Stand. Our friends had the painful experience of forming part of the contents of one basket which came under his notice. It was all a plot by that mischievous Gray Squirrel, whom they had evicted from the basket. He remained to watch their ignominious fall and imprisonment.

A FLYING-MACHINE THAT "FLAPS ITS WINGS": THE

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM HIS SKETCHES MADE DURING THE OFFICIAL



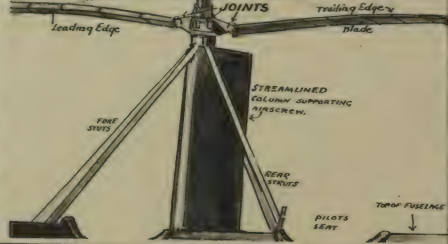
TO GIVE THE LIFTING AIRSCREW INITIAL IMPETUS, A STEEL CABLE WOUND ROUND THE BOSS, IS DRAWN AWAY THUS ROTATING THE AIRSCREW.



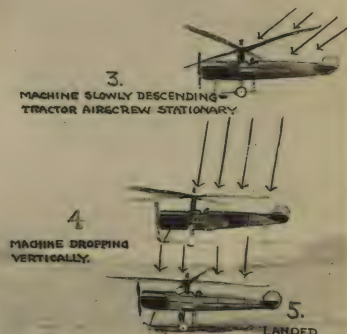
DURING FLIGHT THE HINGED JOINTS AT THE ROOTS OF THE BLADES OF THE LIFTING-AIRSCREW, CAUSE THE BLADES TO HAVE A FLAPPING MOTION CLOSELY ANALOGOUS TO THAT OF A BIRD WHICH INCREASES THE LIFT ON THE RETIRING BLADES & DECREASES THE LIFT ON THE ADVANCING BLADES.



THE BLADES OF THE LIFTING-AIRSCREW ARE HINGED AT THEIR ROOTS TO AVOID GYROSCOPIC STRESSES, ALSO EQUALISING THE WIDELY DIFFERING LIFTS—THE KEY TO THE SUCCESSFUL OPERATION OF THE MACHINE.



THE METHOD



THE MACHINE POSSESSES A NATURAL STABILITY, QUITE INDEPENDENT OF FORWARD SPEED.



CIERVA AUTO-GIRO, WHICH MAY REVOLUTIONISE AVIATION.

TESTS AT FARNBOROUGH. PHOTOGRAPHS BY SPORT AND GENERAL AND CENTRAL PRESS.

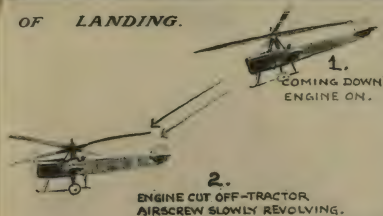
GETTING OFF.



4-Bladed lifting aircrew.



OF LANDING.



AS A WAR MACHINE, THE INVENTOR CLAIMS THAT THE AUTO-GIRO WOULD BE OF GREAT USE IN GETTING ON & OFF AERODROME SHIPS.



FOR COMMERCIAL FLYING—THE AUTO-GIRO WILL BE OF ENORMOUS ASSISTANCE IN MAKING A FORCED LANDING, PARTICULARLY IN FOG.

WITH A WIND BLOWING IN THE OPPOSITE DIRECTION TO THE PATH OF THE MACHINE AT NINE MILES AN HOUR, THE SPEED OF THE AUTO-GIRO MAY BE SO RETARDED THAT IT CAN BE MADE TO HOVER ABOVE ANY DESIRED SPOT.



CAPABLE OF DESCENDING VERTICALLY AND (IN CERTAIN CONDITIONS) OF HOVERING:

Señor Juan de la Cierva, a Spanish engineer, after years of patient endeavour, on October 19 successfully demonstrated, before Sir Samuel Hoare and the chief officers of the Air Ministry, that he had evolved a new principle in aviation. Though not completely successful at first, he has now evolved a bizarre, crude, yet workmanlike machine. Attached to the chassis of an Avro machine, provided with a 90-h.p. Le Rhone engine, he has mounted a large propeller which revolves freely. At the roots of the four blades he has placed joints to avoid gyroscopic stresses, foreseeing that at the same time a certain equalisation of the widely differing lifts would be brought about. This has proved the key to his success. Not only has this "bogy" of the gyroscopic stresses been removed, but the blades have a slight up-and-down or flapping motion (closely analogous to that of a bird), which increases the lift of the retiring blades, and decreases the incidence and lift on the advancing blades. In the experienced hands of Captain F. T. Courtney, the machine did everything that its inventor claimed. This old Avro, shorn of its wings, and having instead two ailerons on outrigger spars, with a large, slowly revolving object above, not unlike a windmill and adding another 500 lb. to the weight, "took off" the ground with a shorter run than anything had ever done before. It is not, however, the "take off" that is wonderful, but the landing. With the great lifting

THE CIERVA AUTO-GIRO TEST—DIAGRAMS ILLUSTRATING ITS MECHANISM AND USES.

propeller slowly turning at 120 to 140 revolutions a minute, and driven only by the wind, the machine is perfectly stable. The pilot commenced to descend, and, when only a few hundred feet above the ground, shut off his engine. The tractor-screw slowed up, and then ceased to revolve; the machine came slowly down and landed without damage and without any appreciable run. There appeared in reality the vision, so often described in fiction, of that is, remain practically stationary—over any objective. Spectators with experience of bombing saw its possibilities in war; officers who had been observers during the war discussed how it would aid the observer and aerial photographer. Those connected with commercial flying saw how this invention, applied to air liners, would rob the forced landing or the fog fiend of most of their terrors. Señor Cierva himself, however, sees its greatest use for marine warfare in its ability to land on the deck of ships. The maximum speed of the machine is 70 m.p.h. Further experience will lead to even more remarkable results. In slow landing it possesses natural stability independent of forward speed; so much so that the pilots consider the ailerons fitted are unnecessary. Most experts predict that here is the germ of an idea that will later lead to a wonderful new era in flying.—(Drawing Copyrighted in the United States and Canada.)

Autumn Fashions in London



Striking buckles of steel complete this smart Paris hat of black felt underlined with velvet. It must be placed to the credit of Woolland Bros.



A large bow of velvet posed against the crown trims this becoming hat of the same material with the brim underlined with felt. At Woolland Bros., Knightsbridge, S.W.

THE autumn winds have blown us many delightful fashions across the Channel, and never have they been more varied. Short, flaring skirts have banished the air of severity which demanded small hats and flat-heeled shoes, so that these important items of the wardrobe may be as frivolous, or as simple, as you please. Felt and velvet, cleverly allied or separate, express many of the season's hats, while velour in lovely colourings is a formidable rival. As for shoes, there are tapering Court slippers in patent leather with gleaming buckles of silver and brilliants, rivalling shoes of glacé strapped with alligator or snakeskin. In the evening, fancy is allowed to run riot, and quaint mascots of rhinestones adorn gorgeous shoes of brocade or gold kid, often piped with the colour of the frock with which they are worn, while stockings are equally fantastic, artistically shaded and painted.



A beautiful coat of black satin and chinchilla rat from Debenham and Freebody, Wigmore St., W.

FLARING coats of velvet, satin, or velour, trimmed with soft, well-marked furs, express the coats we shall wear during autumn and winter. Chinchilla, or its less expensive substitute, chinchilla rat, is a favourite trimming, sharing honours with mink and sable; and the new roll collar reaching to the waist, and in some cases continuing to the hem of the coat, is a notable feature. The ensemble is again well in evidence: the coat built of a heavy material lined with crêpe-de-Chine, and the frock carried out in a filmy material in a lighter nuance trimmed with fur. Inverted pleats, tiny flutes, and godets introduce fullness into the skirt almost invisibly, while the coat is cut with a bold flare from the hips. Evening frocks grow shorter and shorter, diaphanous affairs of georgette in every colour of the rainbow, with petalled skirts swinging gracefully with every movement.



The vogue for the Court shoe has inspired these well-built models from Gorrings, which are of patent-leather decorated with large steel buckles.



Decorative strappings of sand-coloured suede add a distinctive note to these patent shoes expressed in the same shade. They are from Gorrings.



Here is an attractive pair of Venetian promenade shoes, completed with handsome buckles of steel. They may be seen at Gorrings, Buckingham Palace Road, S.W.

PHOTOGRAPHS BY BASSANO,

BERTRAM PARK, AND DOROTHY WILDING.

MONTE CARLO

as a
CENTRE OF SPORT.

IN spite of the summer-like weather we have been enjoying, the fact that we have been summoned to put our clocks back one hour, and that summer-time has ended, casts a gloom on most of us, and sets us dreaming of that ideal winter resort, Monte Carlo, which owes its world-wide reputation to its wonderful climate and the multifarious attractions offered its welcome visitors. Few of us like the winter, with the cold, the rain, fogs, mists, and all the inconveniences it brings in its wake, especially in England, where our climate is the most variable ever.

the Theatre are the *clou* of the season.

Outdoor attractions comprise the International Lawn-Tennis competitions—the Monaco Championship taking place between Dec. 14 and 20, the Monte Carlo Championship from Feb. 22 to 28, 1926. Other trophies to be won are the Beaumont Cup and the Butler trophy, as also the Beausoleil Championship.

In January, between the 20th and 24th, there are the Grand Motor Rally and Rendezvous, with a competition for the smartest cars, with prizes offered to the amount of 150,000 francs. In March we have another Grand Motor-Car Week, with the famous Mont Agel event.

The Floral Exhibitions held in the autumn and the spring are

also a tremendous attraction, even in the land of flowers, where one gets rather *blasé* after seeing the countryside swarmed with blooms one never dreamed of—especially in the winter.

The Dog Show, held in March, is most attractive to English visitors, who are always keenly interested in "the best friend of man." In March and April yachtsmen have their innings with the regattas, when owners of the finest sailing yachts in the world compete in friendly rivalry. The Monte Carlo Golf Club provides all that the keenest golfer may desire, and the weekly competitions which take place every Thursday on the perfect eighteen-holes course attract the *élite* of the golfing world.

It will thus be seen that not a dull moment need be spent when visiting the Principality, for there are numerous attractions we have not mentioned. At Monte Carlo visitors may join the famous Sporting Club during their stay, and thus feel at home, meeting their friends from England.

Choice resorts are to be found all along the coast according to one's taste, suitable either for those who like fun and gaiety and those who prefer solitude and its charms. Golf, tennis, and all outdoor sports may be indulged in, while indoor attractions of all sorts are as numerous as the stars above.

Monte Carlo, with its unrivalled attractions, where the *élite* of Society annually congregate, is the Mecca, the gem, of the Riviera. The able direction of the Société des Bains de Mer has arranged an

extra attractive programme for the coming season. The Monte Carlo Theatre, which secures all star artists, regardless of cost, offers a series of light operas and comedies, ballets—classical, modern, and Russian—from November to January, when these are followed by Grand Opera until April 15. Grand masked balls and *veglioni* are held in the Casino, while the three wonderful flower balls given in the Atrium and

Some idea of the climate there may be gathered from the fact that in the depth of winter wonderful tropical plants grow in the gardens, such as palms, aloes, tangerines, mimosa, pepper trees, etc.; and this earthly paradise is only thirty hours away from Piccadilly, and the journey there has been made all-delightful through the combined efforts of the Southern Railway, the International Sleeping-Car Company, the North of France Railway, and last but not least, the "P.L.M. Railway."



MONTE CARLO: THE HARBOUR AND A GENERAL VIEW OF THE PRINCIPALITY
SEEN FROM OLD MONACO ROCK.



Fashions & Fancies

prettier; diaphanous frocks of georgette or chiffon, delicately embroidered with gold and silver beads, have tight bodices and petalled skirts which float gracefully with every movement. In frocks of a less ingénue character, velvet has triumphed over the elaborately beaded dress—velvet in exquisite colours, opening coat-fashion on a *fourreau* of silver lamé or trimmed with tiers of fringe to give an appearance of fulness.

The Mode for "The Five o'Clock."

It is impossible to think of afternoon frocks without their companion coats, for everything is a two-piece *ensemble* this season. It is in the coat, strangely enough, that the flare is emphasised, while the frock is made with inverted pleats or clinging godets to keep the slender silhouette. The coat may be of velvet, velour, or one of



Here is a graceful frock for the older woman expressed in cyclamen georgette and lace. It may be studied in the salons of Swan and Edgar, Piccadilly Circus, W.

A Résumé of the Season's Fashions.

To capture anything so intangible as the latest whims of fashion, and to catalogue them one by one, is an almost impossible task,

for this year the variations are infinite. Yet a few of the countless possibilities have crystallised into general rules which command the situation. First, of course, dresses shall be short and full, the flare introduced by godets, panels, and inverted pleats, sometimes all round, often in front, and rarely at the back. In evening frocks the décolletage is lower than last year, the V-shaped back and front usually outlined with embroidery. For dancing, the fashions have never been



Fascinating lingerie of pink crêpe-de-Chine, piped with blue and embroidered with tiny birds. It hails from Walpole Brothers, 89, New Bond Street, W. The cap is of *écru* lace and shaded ribbon.

the new fancy tweeds (hardly recognisable by this familiar name), richly trimmed with fur and lined with crêpe-de-Chine in a lighter nuance. Of this latter material is the frock fashioned, so that either is complete without the other, while both make a perfect *ensemble*. As for the frocks, they are simple in the main and elaborate in the extremities, combining a plain bodice (high-necked and Eton-collared) and long, tight sleeves, with skirts cleverly pleated and flaring, balancing curious gauntlet cuffs or embroidered wrist pendants.

Frocks for the Older Woman.

Every woman who is not fortunate enough to possess the fashionable slim figure finds the acquisition of suitable frocks a matter

These joyous little people are dressed in cosy autumn outfits from Robinson and Cleaver, Regent Street, W. The pantalette suits are of brushed wool in gay colours, and in the centre is a tailored coat of fawn velour cloth with a pretty poke bonnet of felt to match.



A group of enchanting accessories for evening festivities which every *débutante* will find irresistible. They are to be found at the Galeries Lafayette, Regent Street, W.

needing some care. Her problem will find an easy solution, however, by visiting Swan and Edgar's, Piccadilly Circus, W., for this firm make a speciality of large sizes. The graceful afternoon or semi-evening frock pictured here, expressed in cyclamen georgette and lace, hails from their salons. The price is 5½ guineas, while outsizes are an extra half-guinea. Then a lovely evening gown of metal lace with the flaring skirt formed by alternate godets of lace and georgette can be obtained for 7 guineas; and 5 guineas is the cost of a long-sleeved dinner gown in rich satin panelled with lace.

Lingerie Embroidered with Birds.

A fascinating set of pink crêpe-de-Chine lingerie is sketched on the left. It is one of the new models to be seen at Walpole Brothers, (89, New Bond Street, W., 108, Kensington High Street, W., and 175, Sloane Street, S.W.), and costs 49s. 9d., the camiknickers, and 59s. 9d. the nightie; while chemise and knickers to match are 35s. 9d. each. The boudoir-cap is 13s. 9d. Then an attractive dressing-gown of corduroy velveteen trimmed with wide grey fur and lined throughout with floral delainette, will change ownership for 49s. 9d., and quilted ones of figured shantung lined with Jap silk are 69s. 9d.

Woolies for Little People.

Cosy outfits such as those pictured here are ideal for autumn walks and romps. They were sketched at Robinson and Cleaver's, Regent Street, W. The pantalette set on the right is of brushed biscuit-coloured wool striped with nigger-blue and red, and can be secured for 52s. 6d., size 2; while the other is of beech-brown wool bordered with beige, price 35s. 9d. In the centre is a tailored coat of fawn velour cloth, edged with brown fur, costing £4 19s. 6d. (size 18 in.), and the fascinating poke bonnet of felt and ribbon is 31s. 9d. For indoor wear there are woollen jersey suits with Eton collars available for 9s. 11d., excellent investments which will enjoy long lives of strenuous wear.

Fascinating Frivolities for Ball-room and Boudoir.

Débutantes who are revelling in the present season of festivities must not fail to visit the Galeries Lafayette, Regent Street, W., and see the enchanting accessories to be found there. A pretty group is pictured above. The beautiful rose bag is obtainable for 11s. 11d.; and the brocade vanity case costs only 7s. 11d., available in several shades on a silver background. Then there is the knotted necklace of coloured china beads with tassels to match for 3s. 6d. Posed on the frock is a lovely trail of velvet poppies mounted on tinsel, price 4s. 11d. There are many other accessories of a similar genre, and surely no one can resist the captivating little mules in brocade trimmed with gay clusters of flowers.





BY APPOINTMENT
JEWELLERS TO
H.M. THE QUEEN



BY APPOINTMENT
JEWELLERS & SILVERSMITHS
TO H.M. THE KING



BY APPOINTMENT
GOLDSMITHS & SILVERSMITHS TO
H.R.H. PRINCE OF WALES



PEARLS
FINE JEWELS

MODERN &
ANTIQUE

GOLD & SILVER
PLATE

The Goldsmiths & Silversmiths Company Ltd

with which is incorporated The Goldsmiths Alliance Ltd Est^d 1751

112 Regent Street

LONDON, W.1

(Corner of Glasshouse Street)

ONLY ONE ADDRESS

Modes for

Every Moment.



That pearls add charm to every woman is proved by this lovely rope of *Ciro Pearls*, which, though of little cost, reproduce perfectly the delicate sheen and iridescent colouring of the deep-sea gem. The *Ciro Headquarters* are at 178, Regent Street, W.



A large bow of bottle-green velvet has been passed through a slot in the crown of this becoming *Glenster* hat of rough felt. It is sold practically everywhere.

In contrast to the hat opposite, a wide bow of velvet is introduced at the back of this charming *Glenster* felt in the new shade of green. (See page 818.)



A girdle of silver leather fastened by a diamanté rose clasp is a noteworthy feature of this graceful French model, which may be studied in the salons of *Harvey Nichols*, Knightsbridge, S.W.



A beautiful two-piece ensemble of black satin, trimmed with fur, introducing rich embroidery in shades of emerald black and gold on a background of green marocain. At *Dickins and Jones*, Regent Street, W.

Gold embroidery emphasises the godets in this fascinating toilette of scarlet duvelour edged with fur, which hails from the Coat and Skirt Department of *Marshall and Snelgrove's*, Oxford Street, W.

PHOTOGRAPHS BY BASSANO AND ELWIN NEAME.

BUCHANAN'S



BY APPOINTMENT



"BLACK & WHITE"



"BUCHANAN'S LIQUEUR"

Fashions and Fancies.

Tailored Coats for Town and Country.

The new flare renders the question of cut and tailoring more than ever important, and only skilled experience can achieve the perfection shown in the coat pictured here. Built of bottle-green "hoarfrost" material trimmed with opossum fur and lined with rayon, it must be placed to the credit of H. J. Nicoll, 114, Regent Street, W., who will make coats to order in any desired cloth and fur. A splendid new raincoat sponsored by this firm is the "Sylvera," which is weatherproof, light in weight, available in many colours, and warmly lined with plain or checked velour. The prices range from £6 6s. upwards. Then the "Saville" is an ideal coat for country and race meetings carried out in Oxford flannel or in velour, double-breasted, with a slit at the back. It can be obtained from 8½ guineas upwards. This firm specialise, of course, in riding habits, both side-saddle and astride, and no time should be lost before visiting their salons and viewing the latest models.

Inexpensive Frocks for All Occasions.

A wide selection of coat-frocks, afternoon, and evening models for the coming season may be found at Gorrings, Buckingham Palace Road, S.W., and anyone who is unable to pay a personal visit should apply for an illustrated catalogue, which will be sent gratis and post free. An attractive coat-frock with inset godets of embroidery in contrasting colours can be secured for £4 19s. 6d., and another well-tailored affair in wool marocain collared with crêpe-de-Chine is only 49s. 6d., available in many fashionable colourings. A pretty afternoon frock of crêpe-de-Chine with a full tablier skirt edged with a contrasting colour and delicate embroidery is £4 19s. 6d. and £5 5s. is the price of a distinctive model for the older woman, the bodice embroidery indicating the lines of a bolero and the skirt boasting fulness each side. Evening frocks are also tempting, including one of crêpe georgette, the flaring skirt decorated with gold lace and shaded flowers, which can be secured for £4 19s. 6d.

"The Laughing Cavalier."

A reproduction in colour of the famous painting by Franz Hals of "The Laughing Cavalier" is the artistic cover of the brochure of autumn and winter fashions issued by Woolland Bros., Knightsbridge, S.W.

A perfectly tailored coat, introducing the new flare, which has been built by H. J. Nicoll, the well-known firm of 112, Regent Street, W. It is expressed in bottle-green "hoarfrost" material, with cuffs and collar of opossum fur.



Amongst its pages are fashions to suit every occasion and pocket. Pretty semi-evening frocks for the débutante in georgette and crêpe-de-Chine can be obtained for 5 guineas, and a delightful afternoon gown of velvet jersey in beautiful colours, completed with the new flaring skirt and Eton collar, is available for 5½ guineas. Then there are perfectly tailored coats and skirts of velours ottoman with the new long coat available for 6½ guineas; and 8½ guineas will secure a two-piece model of wool poplin, the frock pleated and panelled. For sports wear there are brushed-wool cardigans for 21s. 9d., and Eton-collared jumpers for 29s. 6d. in wool, 39s. 6d. in silk and wool, and 49s. 6d. in spun silk.

Avoid the "Autumn" Complexion.

Sunny autumn days of golf and motoring are irresistible, yet their delights can be considerably marred by the knowledge that after a few hours the complexion will be unbecomingly rough and red. The process is inevitable unless the skin be well protected. The busy woman bemoans the fact that she has no time in which to safeguard her skin against the autumn winds, yet everyone can solve the difficulty by using Beetham's Lait La-rola regularly. A few moments will suffice to rub gently into the skin this soothing emollient, which whitens and improves the texture, guarding it against exposure. The expense, too, is negligible, for a good-sized bottle costs only 1s. 6d., obtainable from all chemists and stores. Every woman who wishes to look young and fresh on all occasions should take advantage of this simple precaution.

Small-Size Models.

The small woman who finds ready-to-wear clothes a difficulty should visit Dickins and Jones, Regent Street, W., who make a speciality of her needs. There is a delightful winter coat of flecked ribbed velour collared with American opossum or mock chinchilla available for 6 guineas; while a delightful jumper suit of stockinette with a finely pleated skirt is £5 18s. 6d. Then an afternoon frock of crêpe-de-Chine with collar, cuffs, and side panels bordered with georgette in a different shade costs 6 guineas, and a fairylike dance frock of silk georgette panelled with metal lace is 6½ guineas in many lovely colourings, including jade, parma violet, and black and gold. An illustrated brochure devoted to "small-size models" will be sent gratis and post free on request to all who apply mentioning the name of this paper.

POST FREE To-day. HAMPTONS' NEW AUTUMN BOOK, C 215, illustrating, in colour, the LATEST PRODUCTIONS in tasteful FURNITURE, CARPETS, FABRICS and other HOME FURNISHINGS.

HAMPTONS' new FABRICS for CURTAINS

Furniture Coverings, etc., exemplify the best values that can be obtained anywhere. For example:



HAMPTONS' No. K8698. "Hainault" Printed Linen, as illustration. A decorative design printed in fine colours, suitable for reception-room curtains or loose covers. 50 ins. wide - 14/9 yd.

Patterns will be sent free on application.

HAMPTONS' No. K8762. Velour in 15 beautiful colours; guaranteed unfadable, has a lustrous finish, and is excellent for hangings of all kinds. 47 ins. wide - 6/6 yd.

HAMPTONS' No. K7767. "Dainton" Taffeta, woven with a pin spot which adds durability and effect. In several unfadable shot colours. 50 ins. wide - 8/9 yd.

HAMPTONS' No. K8671. Lustre Repp, in many beautiful shot colours. Guaranteed unfadable. 50 ins. wide - 12/9 yd.

HAMPTONS' No. K8713. "Mottle" Satin. A rich and entirely new effect is obtained by the method of weaving this fabric; in many artistic, guaranteed unfadable colours. 50 ins. wide - 13/6 yd.

HAMPTONS' No. K8740. "Clevedon" Chenille. A heavy reversible curtain fabric, in most decorative unfadable colours. 50 ins. wide - 12/9 yd.

HAMPTONS' No. K8763. "Palermo" Damask. A handsome Damask with bold Italian design in blue, rose and wine, with beige stripe. Its heavy quality and unfadable colours make it extremely durable for all purposes. 50 ins. wide - 12/9 yd.

HAMPTONS' No. K8694. "Fontaine" Damask. A fine lustrous Damask with wine and blue stripes on beige ground. 50 ins. wide - 17/6 yd.

HAMPTONS' No. K8695. "Ming" Damask. A beautiful hand-woven fabric, with design in colours reproducing Chinese embroidery on black ground. 50 ins. wide - 24/9 yd.



HAMPTONS' No. K8697. "Waltham" Cretonne. A fine design in the Jacobean style, printed in excellent colours on a strong fabric made of a mixture of linen and cotton. Will make excellent loose covers and will hang well as curtains. 30 ins. wide - 2/11 yd.

Patterns will be sent free on application.

BLINDS Hamptons are specialists in the making and fitting of all kinds of Roller Blinds. All blinds supplied are made in their own factory, under expert supervision, at competitive prices. Estimates are submitted free of charge.

LOOSE COVERS Hamptons make a speciality of this important branch of upholstery, and are confident of giving complete satisfaction.

Hamptons pay carriage to any Railway Station in Great Britain

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An Imp of Innocent Mischief

Sunny smiles and roguish mischief are the sure indications of the possession of perfect health.

Her mother writes: "We gave our daughter 'Ovaltine' almost from birth. Then came a time when we foolishly gave it up. The result was that the child was without fun and would not play, and so we started to give her 'Ovaltine' again.

"I am glad to say we once more possess our 'Imp of Innocent Mischief'—all smiles, as her picture shows."

'Ovaltine' at meals and at bedtime quickly gives health and vitality to growing children. This delicious

beverage supplies, in correct proportions, the vital nourishment they need. 'Ovaltine' also contains, in correct ratio, all the vitamins essential for health and growth.

Children drink with eagerness this concentration of the nutritive elements contained in those best of Nature's foods—ripe barley malt, rich creamy milk, and fresh eggs.

Give your children this delicious beverage in place of tea, coffee, cocoa or plain milk.

OVALTINE

TONIC FOOD BEVERAGE

Builds-up Brain, Nerve and Body

*Sold by all Chemists throughout the British Empire.
Prices in Great Britain, 1/6, 2/6 and 4/6 per tin.*

A. WANDER, Ltd., London, S.W.7.
Works: King's Langley.

'OVALTINE' RUSKS

More appetising, easily digested and much more nourishing than ordinary rusks or biscuits.

Prices 1/6 and 2/6 per tin.

'OVALTINE' CHOCOLATE

Children—and adults, too—will enjoy this most delicious and very nourishing food-sweet.

Prices 8d. and 1/3 per packet.

HOW TO OWN AND EQUIP A HOUSE

HOME life and the sense of possession are the best antidotes to subversive social propaganda, and the lack of houses to let may prove a blessing in disguise from the fact that it causes people to build or buy their own abodes. It may be recalled that the King's Speech last December contained the following passage: "My Ministers are deeply impressed by the continued shortage of housing accommodation. They are convinced that the encouragement of the private builder and the occupying owner is an essential element in the successful treatment of the problem."

Those who would possess a home of their own may be strongly recommended to obtain, and study carefully, an admirable little book entitled "How to Own and Equip a House." A complete Guide to Ownership and Equipment. (R. A. Bate-man, Ltd., Kingsway House, Kingsway; 2s. 6d. net.) "This book," says the Preface, "has been written with the object of being of interest and value to every person who owns or desires to own a house, and wishes to improve and beautify it, whether it be a small mansion or a small cottage." That object has been fully attained. Many expert hands have collaborated in this excellent publication, and the Ministry of Health has assisted in the first section, dealing

with the means of raising money for building or purchase, either through local authorities, building societies, or banks.

The remainder of the book deals successively

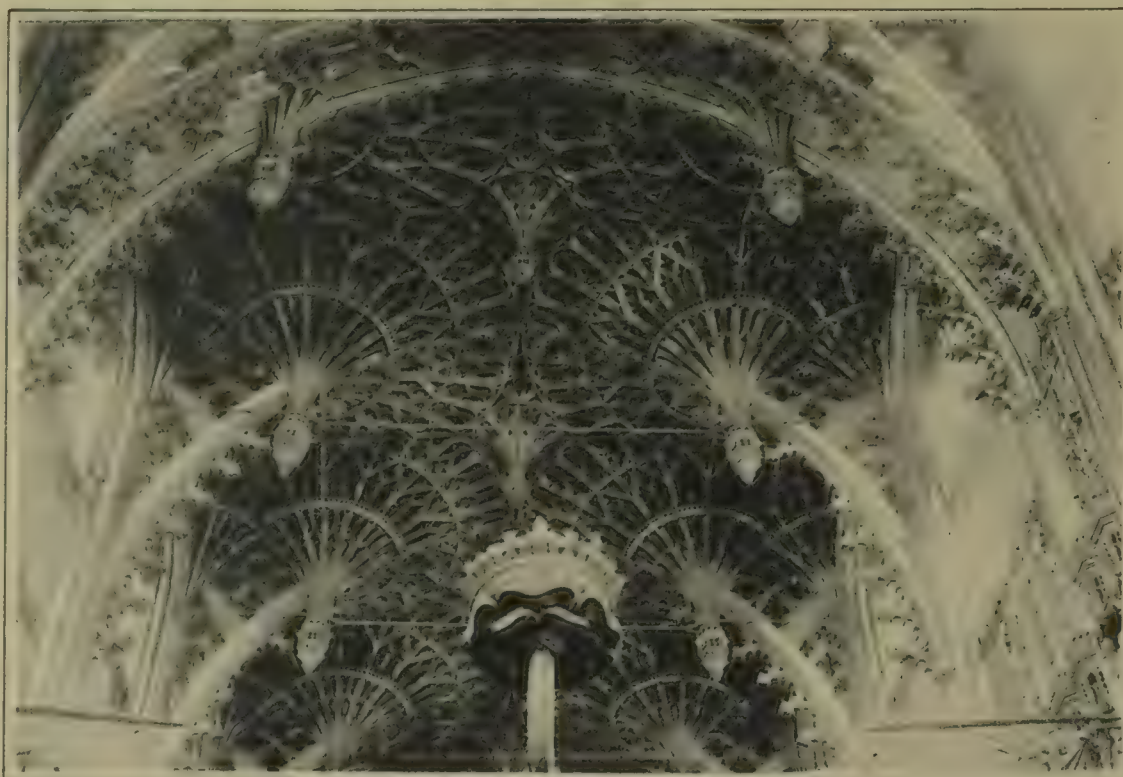
saving devices; sanitation; garden-making, and insurance. On all these matters the book provides, within a small compass, all the requisite practical information; it is written in a cultivated and readable style; and it expresses the highest level of modern æsthetic taste. There is no point connected with the subject on which it fails to give sound and useful advice. It is, in short, a book which every householder and prospective householder should possess.

The Court of Directors of the Royal Mail steam Packet Company have resolved to pay an interim dividend of 2 per cent. (less income tax) on the Ordinary stock. The dividend warrants will be posted to the proprietors on Oct. 31.

In connection with the unveiling of the Royal Artillery Memorial at Hyde Park Corner, it is interesting to note that the sculptor, Mr. Charles Jagger, after leaving school, began his career as an apprentice in the designing department of the Sheffield works of Messrs. Mappin and Webb.

Every well-dressed woman knows the Glenster hats, famous for their lovely colourings and designs. Two of the new season models are pictured

on page 814. Glenster hats are obtainable from all outfitters of prestige, but, should any difficulty be experienced, application should be made to E. Churchill, Ltd., 14, Great Marlborough Street, W.



THE BEAUTY OF WESTMINSTER ABBEY: THE ROOF OF HENRY THE SEVENTH'S CHAPEL.

This unusual photograph shows the beautiful and intricate vaulting of the famous Henry the Seventh's Chapel in Westminster Abbey. It is not generally known that this chapel was built by Henry VII. to house the remains of Henry VI., whom he desired to have canonized. Henry VI., however, still lies at Windsor. Recent efforts have been made to proceed with the canonization. Our photograph, it may be noted, is one of the 15,600 illustrations which add immeasurably to the value of the "Encyclopædia Britannica," and help to make it the famous and comprehensive encyclopædia it is.

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SATURDAY, AUG. 8, 1940.

The following story is told of John Kilburn, the list-seller. Losing heavily at the races, he became stranded at Bedford, and, wishing to attend a meeting at Richmond, in Yorkshire, he conceived a novel, yet desperate, method of getting there.

He persuaded the village blacksmith to stamp the words "Richmond Gaol" on a padlock, and, fixing this to a broken chain, attached it to his leg and lay down on the highway pretending to be asleep. As he anticipated, he was arrested, hauled before the magistrate, and finally escorted to Richmond Gaol.

Interrogating the turnkey on their arrival, the constable was dumbfounded to find that John was well-respected in the neighbourhood, and had never been in gaol in his life. Meanwhile, grinning slyly, John produced the key, unlocked the padlock and thanked the constable for his trouble, remarking that he had brought him there just in time for the races.



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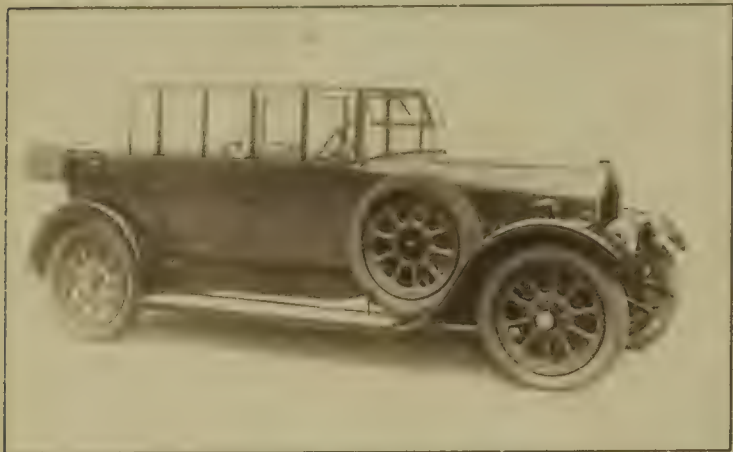
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THE CHRONICLE OF THE CAR.

After the Show. Now that the Show has passed into history, certain reflections arise which may be worth while recording. In the first place, there is what I may call the political



SHOWING THE FOUR-DOOR BODY AND ALL-WEATHER WINDOWS
ERECTED: THE 15-40-H.P. FIVE-SEATER HUMBER.

aspect of it all, and the bearing it may have on the future. Undoubtedly a great deal of business was transacted and very many cars were sold—so many, in fact, that we hear that next year is going to see an average number of 2000 new cars per week placed on the roads of this country. Now, this is a statement which I think requires a little examination. In round figures, it means that 1926 will see an increase in the number of cars in use of some 100,000 or more. Some alarm has been expressed on the score that such an increase will mean that the roads will become virtually impassable, and motoring will, so to say, defeat itself by becoming practically impossible—at any rate on the main arteries. I do not share that alarm, even if we accept the estimate at its face value, because I know that there are already about a million and a quarter motor-vehicles in commission, and even the addition of another hundred thousand is not going to make all that difference. There is room for them all, more especially if people will only make more use of the subsidiary roads instead of

slavishly keeping to the main highways. Some of my friends tell me that they have given up motoring at the week-end because the roads are so congested that they are impossible. I do quite a lot of motoring at week-ends, and, although I should sometimes like a little more room when I am on main roads, I do not find any insuperable difficulties.

There is another side, however, to this question of the growth of motoring, and I am bound to say it is a disquieting one. I refer to the enormous number of cars which are bought and sold on what is known as the hire-purchase system. I have nothing to say against this system *qua* system. It is a great institution when used and applied with wisdom; but in so far as it affects motoring, I fear it is exercising an influence which is not good, and the sooner a warning note is sounded the better for the movement. Many people—far too many—are induced to pay down their £50 and to sign an agreement for so much a month. They get their cars and then find their troubles have begun. They have apparently forgotten that you cannot run a car for nothing, and the running costs and incidentals usually come to far more than they had imagined. Lord Dewar put it rather well the other night when he referred to people who mortgage their homes to buy the car, and then mortgage the car to buy the petrol. I suppose it is nobody's business but that of the parties concerned, but there can be no harm in offering the advice to those who contemplate car-purchase not to lose sight of the fact that the purchase of the car itself is only the first incidental of the motoring career.

Bad Propaganda. Another reflection to which I am prompted is that a good deal of the Motor Show propaganda was frankly bad. It is good to know that the Show was a business success, but I cannot see what end is served by broadcasting the kind of "information" which was published during the early days of the exhibition by the daily papers. We read stories of firms having sold their next year's output before the Show opened its doors to the public, and of millions of pounds' worth of orders being placed with this concern and that. These

stories may have been true enough—as to that I do not know; but I am strongly of opinion that they do not concern the public at large, more especially when we consider the ultimate effect they may have. For the past three years or more we, through our organisations, have been trying to get taxation reduced, and one of the strongest arguments advanced has been that the horse-power tax has an adverse influence on trade, and on the growth of motoring. As I say, the stories of business done at the Show may be accurate. If they are, I am bound to confess that there is no case for tax-reduction, because the present rate certainly has no adverse effect of any kind, save on the pocket of the individual. If they are exaggerated, they have done great disservice, because, in the face of them, it is hardly logical to plead for a lower tax.

W. W.



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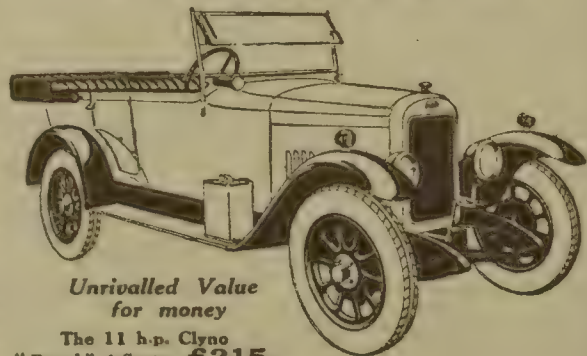
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WHERE SIR HARI SINGH NOW RULES: A ROYAL FUNERAL IN KASHMIR.

[The following article is of particular topical interest in view of the formal recognition, by the British and Indian Governments, of the accession of Sir Hari Singh to the throne of Jammu and Kashmir. The recognition was recently conveyed to him, at an informal Durbar, by Sir John Wood, the Resident at Srinagar.]

WHEN the news of the death of the old Maharajah of Kashmir flew from mouth to mouth in Srinagar, the evening of Sept. 23, sorrow, mingled with a feeling of surprise, was felt by all. For so many years he had been such a frail little man; and when the writer saw him last, about a year ago, he looked as if weighed down by the enormous white turban, which was said to be six times as long as that of an ordinary man's. Though all knew of his illness, yet a sudden change for the better had taken place that morning, and a lakh (60,000 rupees) had been distributed to the poor in thanksgiving, so that all hoped for and expected his recovery.

Special services had been held in the English churches during the day. It shocked us all to hear that he was gone. As he was a very orthodox, high-caste Hindu, many rites and ceremonies were essential to his passing.

Every Hindu longs for a son—as it is his duty to “release the spirit” of his father, by *cracking his skull*, at the moment of death. Rajah (now Maharajah) Sir Hari Singh is the nephew of the late Maharajah—his brother's son; but he had a “spiritual” son, the younger brother of H.H. the Maharajah of Poonah (a neighbouring state), and on him devolved

the duties which, to us, seem so harrowing. Mother Earth must be our last resting-place, so, when the end is very near, the dying Hindu is carried from his bed and placed on the ground, and a cow (all cows are sacred) is brought up to him and its tail placed in his hand, while priests chant and sprinkle holy water.

The morning after his death the funeral took

and white, was borne under the archway of the Palace, his band struck up his own National Anthem, a bright and jiggy tune which sounded strangely out of place in that solemn, sad assembly.

The crowds pressed round the bier, over which a golden canopy was carried, and great ceremonial fly-whisks were waved about it, as it swayed along to the royal burning “ghat.” All his servants, all his friends and relations, including Rajah Sir Hari Singh, with shaved head (a sign of mourning), followed close behind. Fifty-nine horses, some piebald, with priceless gold and green saddles, made a brave splash of colour as they were led along, and to the crowd were flung many hundred thousands of rupees.

The funeral pile of wood was high, yet the burning lasted for many, many hours; and, when at last the ashes had been collected into a golden vessel, all the relations (of course, no women were present) and friends washed themselves and put on new raiment—which for thirteen days, it is said, they do not change. Now for thirteen days “hurtle” (mourning) is observed in all Kashmir; no shops may open—nothing must be killed, and no

sport of any kind is allowed. Everyone has a curious feeling of “waiting.”

The mother of the late Maharajah is still alive, over ninety years old, and lives in the sacred city of Benares, where, on the death of her husband, who died at Jammu, she insisted on becoming “*sardu*”—i.e., holy. Her wishes being at first opposed, she threatened to do “*suttee*”—which in old times was done by widows: they threw themselves on their husband's funeral pyre and were burned to death, thus effectively proving they had no further desire

[Continued overleaf.]



SOMBRELY CLAD, WITH WHITE PUGGAREES CROWDS AT THE FUNERAL PROCESSION OF THE LATE MAHARAJAH OF KASHMIR, IN THE PICTURESQUE STREETS OF SRINAGAR.

place, and the body of the Maharajah was burned. From early in the day the crowds flocked towards the Palace, so brightly reflected in the waters that lap its walls, and the streets became denser and denser with the sombrely clad Kashmiri. This day no bright colours were to be seen. Puggarees were white, and one could hardly distinguish the high from the lowly castes. As the Maharajah's body, wrapped in 300 shawls (which were afterwards given to temples) and covered, on its wooden stretcher (no coffin is used) with wreaths of flowers, red, yellow,



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10/25

(Continued.)

to live. This Maharanee being a very determined lady, it was deemed best to allow her to have her wish—and she still lives the life of a recluse in the Hindus' most holy city.

The country folk are full of quaint stories just now. They tell how the soothsayers, who look into a bowl of rice to see the wishes of the gods, once saw, on the death of some ruler, a fish clearly drawn. This was interpreted to mean that the soul of the great one had entered into a fish, and for one year no fishing was allowed. This time, it was reported, a lotus flower has been seen; so no lotuses, they think, will be allowed to be picked for a year or more!

"When the stars are propitious" the ashes of the Maharajah will be taken and given to Mother Ganges, the most sacred river, and the Maharajah Sir Hari Singh will reign in his stead.

In connection with the reproduction of Sir John Lavery's "portrait interior" of Bisham Abbey, published in our issue of October 3, we are informed that Bisham Abbey is the property of Lady Vansittart-Neale. We regret that this fact was not mentioned in our description of the picture.

A BEAUTIFUL LONDON INTERIOR: SURPRISES OF A BROOK STREET HOUSE.

By EILEEN HOOTON-SMITH.

(See Illustrations on Pages 798-799.)

BEHIND staid and smoke-mellowed outsides London has a very large percentage of beautiful houses, and the astonishing thing about many of them is their size; they are so much bigger than their frontage leads one to suppose. When one rings the little brass electric bell at the door of the late Lady Essex's town house, one imagines that it is more or less a modern structure. No. 72, Brook Street looks out from its neighbours with a red-brick



A SHIP THAT FOUGHT THE "VICTORY" AT TRAFALGAR: THE OLD "IMPLACABLE,"
FOR WHOSE PRESERVATION LORD BEATTY IS APPEALING FOR £25,000.

On October 20, the eve of Trafalgar Day, Lord Beatty issued from the Admiralty an eloquent appeal for £25,000 to preserve the old 74-gun two-decker "Implacable," "originally a French ship, launched, it is said, at Rochefort about 1789 as the 'Duguay-Trouin.' "She engaged H.M.S. 'Victory' at Trafalgar, and was captured by Sir Richard Strachan. . . . The ship, if saved, is to remain on loan at Falmouth to Mr. Wheatley Cobb, who has most generously maintained her at his own cost for the last fifteen years, and will be a holiday training vessel for Sea Scouts, Sea Cadets, and other Boys' Organisations." Subscriptions may be sent to Sir Vincent Baddeley, Midland Bank, Westminster Branch, Wesleyan Hall, S.W.1.—[Photograph by Abrahams and Sons, Devonport.]

face—sandwiched between grey ones. Certainly a careful glance at the first-floor windows shows that they have those charming little old iron balconies projecting in a half-circle from the lower extremity of each. Those dainty little balconies give the clue, and, when once the modern hall door has opened and the visitor steps inside, the house declares itself as old.

The hall is of no great size, and a couple of steps across it takes the in-comer to the foot of the lovely old staircase. This, like the hall, is compact and without ostentation; its banisters are of carved dark wood with a wide square-topped hand-rail, and the wall is panelled waist-high. Lady Essex had chosen to carpet her stairs with golden-brown pile carpet extending right across the stairs. The walls of the hall, staircase, and landings are painted a very delicate pale green. There are two flights to the first floor, divided by a little landing, on the wall of which, and facing downstairs, is a four-foot Madonna: the white against the soft green background is very effective.

The most striking thing in the house is the small front room on the left of the hall. It is entirely panelled in red pine, beautifully carved, and the ceiling is in plaster relief of a very fine design. The proportions of the room are quite wonderful.

Up to the time of her recent and sudden death, Lady Essex had had 72, Brook Street since about 1917; she bought it from the late Lady Randolph Churchill, who had had it for some two years. When Lady Randolph first went to look at the house, it so happened that Lady Essex went with her. It had been occupied by old Dr. Holland, a relative of Lord Knutsford, and this little front room was his consulting room. The really magnificent panelling was then covered with thick chocolate paint, which Lady Randolph Churchill caused to be scraped off—no easy matter among the intricacies of the carving.

[Continued overleaf.]

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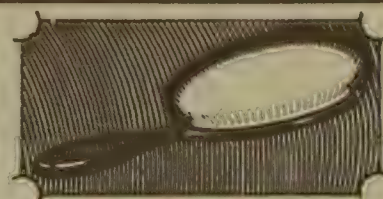
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(Continued)

On either side of the fireplace are book-shelves let into the alcoves; in Dr. Holland's day these were filled with medical books and shrouded with glass. The comparatively recent scraping of the panelling has left the pine a particularly lovely fresh colour. Most likely at one time the house must have been full of panelling, but of this only the one little room and the staircase walls remain. There are one or two chairs and a sofa in this room covered in dull powder-blue damask, and a couple of small tapestry chairs. Soft green net curtains hang over the windows, and there are looped-up curtains of darker green. A tiny old-fashioned writing-table stands between the windows, and before it a small tapestry-covered stool.

Across the back of the house is the large dining-room, communicating with the little panelled room by one door, with the hall by another, and with a row of windows and a glass door giving on to the garden. The dimensions of the dining-room are accentuated by a round, dark, and highly polished dining-table. The floor is covered with a large patterned carpet having a light ground; the walls are painted cream; and beside the door is an immense black-painted screen. Another outstanding object is the model of an old ship, standing high on a cabinet and showing up dark against the light wall. The chairs are of red Chinese lacquer, and lovely old crystal wall lights hang around. Truth to tell, walking into the

dining-room, one's attention is distracted from the room itself by the sight of the comparatively large garden which lies without.

"There are gardens to five of the Brook Street houses," said Lady Essex that summer day. "That is my garage at the other side of the wall at the bottom

of the garden, and there is an underground passage to it—no, not an old one; I had it made."

The garden is about a hundred yards long, and has several really large trees in it, almost as big as those in Berkeley Square. Down the centre runs a wide flagged pathway, broken half way by an old gilt armillary sphere (globe sundial) on a stone pedestal. The ground on either side of the pathway has small evergreens lightly planted, and, to give colour, tubs of hydrangeas had been stood at regular intervals along the sides of the flags. There is a high wall all round the garden, and, as one of the next houses has, built in its garden, something in the nature of a ballroom, this wall becomes still higher and neighbour-effacing.

From the high balcony outside the dining-room windows the garden looks wonderfully secluded. This balcony has a stone balustrade with one or two nice bronze antique statues standing upon it. The space immediately below is paved right across, and from the left-hand wall a green awning is stretched; basket-chairs and a table stand beneath, and on the ground are orange-and-black cord mats. Lady Essex used to lunch outside when the weather happened to be warm.

Back in the house and up the gold-brown staircase one ascends to the first landing. Until a year or two ago this was a square lounge with two charming Corinthian pillars supporting the ceiling. Like quite

(Continued overleaf.)



THE BURNING OF THE JAPANESE HOUSES OF PARLIAMENT: A LURID SCENE IN TOKIO—SHOWING HOSE-PIPES OF THE FIRE BRIGADE IN THE FOREGROUND.

The Japanese Houses of Parliament were burnt down on September 18, and, though many valuable documents of the Diet were saved, the library was completely destroyed, and the damage was estimated at £100,000. A new Parliament House, resembling somewhat the Capitol at Washington, is now in the course of erection. The burning of Prince Tokugawa's house at Tokio on September 20 led the police to suspect that both fires might have been the work of incendiaries. A photograph of the old Parliament building, as it was before the fire, was given in our issue of September 26.—[Photograph by L.N.A.]

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tained). Dining Room facing Sea Front.
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ULSTER HOUSE, 37, Conduit Street, London, W.1

Continued.]

a number of old London houses, No. 72, Brook Street has no back staircase, and this meant that the beautiful little lounge was rather useless, as it was so intermingled with the staircase; so Lady Essex had a partition built up just clear of the two Corinthian pillars, leaving them to stand out clearly on the landing. This has made a little sitting-room over the panelled room below, and communicating with the big drawing-room by double doors. Between the pillars stands a great curiosity—an ancient harpsichord with its body built up from the keyboard; it is quite a considerable height, as if a grand piano had been treated in similar fashion. The case is of old rosewood, and the keys are black. Lady Essex prized it extremely; she "picked it up" in England, and did not know its history.

The drawing-room and the little room in front of it are painted a rich jade-green. Entering the drawing-room, one is faced by three long windows, giving out on to a balcony and overlooking the garden; on the right is the fireplace, and the left-hand wall is almost covered by a big tapestry. On a little antique chess-table stands the most lovely set of carved ivory chessmen. They are French seventeenth century; the queens have the most elaborate coiffures and exact details in dress; so have the gentlemen, and inlet into their ivory hats are tiny edgings of coloured feathers; the kings carry falcons on their wrists.

What were Lady Essex's bed-room and dressing-room, two medium-sized rooms, are on the next floor, looking gardenwards. The bed-room is completely panelled in cedar wood. A great cedar-tree blew down at Cassiobury Park, one day, and Lady Essex evolved the idea of using it to panel her Brook Street bed-room. Both this and the dressing-room have more than a sprinkling of Chinese art about them, and the chief example is a beautiful Chinese Chippendale bed. It is a small four-poster, with a pointed wooden canopy, and the inside of the top has printed Chinese paper gummed on it. The bed was lent to Lady Essex by Lord Wemyss; it was one of a pair he had at Gosport, and is considered to be specially beautiful.

On the same floor as these two rooms is a sitting-room which had been used by Lady Essex's daughter, Lady Joan Capell, and on the day we write of it was filled with packing-cases and wedding presents, as Lady Joan had just been married to Mr. Osbert Peake. The gold-brown staircase leads on upwards to other bed-rooms and to servants' quarters.

CHESS.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

C C WARRINGTON (Cheyenne, Wyoming).—It gives us pleasure to note your prompt acceptance of our invitation. Both solutions are correct, and are acknowledged in their proper place.

G C KHATRI (Benares, India).—If everybody who sent us a solution could look forward to a copy of this paper in return, imagination fails to conjecture where our circulation would end, or where our profits would begin. In any case, however, you would not care to receive one reporting the failure of your effort to solve No. 3963. Black's reply of 1. — R to K B 4th completely defeats your attempt by 1. Kt to K 1 6th.

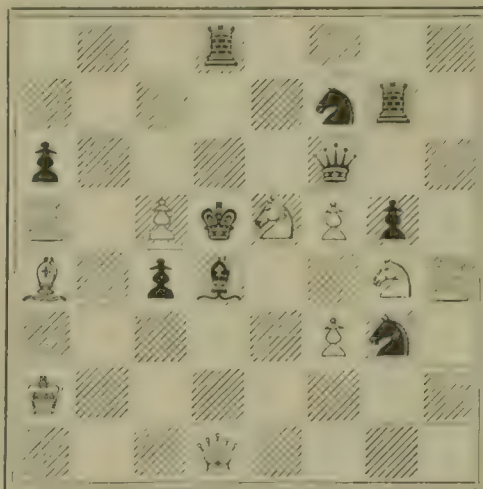
E G B BARLOW (Bournemouth).—We are very sorry to hear of your serious and protracted illness, but trust you are now convalescent, and able once more to take an interest in the affairs of "our petty burgh."

SYDNEY J COLE (Devizes).—Our only objection to short mates is the practical one that they give so often too speedy a clue to the key-move. In the case of No. 3966 the one you mention could only be avoided by spoiling the position.

C B S (Canterbury).—We select games on the same principle as we accept problems, that they shall be as interesting as possible to our readers. We cannot, however, command the sole possession of games as we can of problems, nor do we desire such a thing should be possible.

THOMAS H KINVIG (Portobello).—We have no knowledge of any game ever having been played under the conditions you name, and do not know from whence you quote them. A century ago composed positions were often set up with such conditions attached, but they were problems pure and simple. In such cases, of course, the pawn had to mate as a pawn, and could not be queened.

PROBLEM No. 3967.—By ERNEST ROBINS.
BLACK.



WHITE.

White to play, and mate in two moves.

CORRECT SOLUTIONS OF PROBLEM No. 3962 received from C C Warrington (Cheyenne, Wyoming); of No. 3963 from C C Warrington (Cheyenne); of No. 3964 from J W Smedley (Brooklyn, N.Y.), John

Hannan (Newburgh, N.Y.), and John O Beaty, Ph.D. (Dallas, Texas); of No. 3965 from Sydney J Cole (Devizes), E J Gibbs (West Ham), R C Durell (Hendon), Harold T Asche (Sydenham), H G Williams (Aberdeen), H Ward (West Kirby), Rev. W Scott (Elgin), H Heshmat (Cairo), J Hannan (Newburgh, N.Y.), and A Edmeston (Worsley); and of No. 3966 from Sydney J Cole (Devizes), C B S (Canterbury), L W Cafferata (Farndon), H W Satow (Bangor), S Caldwell (Hove), R C Durell (Hendon), C H Watson (Masham), J C Kruse (Ravenscourt Park), E G B Barlow (Bournemouth), J M K Lupton (Richmond), J Hunter (Leicester), R B Pearce (Happisburgh), G Stillingfleet Johnson (Cobham), J P Smith (Cricklewood), and Vincent Thompson (Nottingham).

SOLUTION OF PROBLEM No. 3965.—By C. R. B. SUMNER.

WHITE	BLACK
1. Kt to Q Kt 5th	Anything.
2. Mates accordingly.	

Although rather easy, a large number of correspondents express their approval of this problem. The criticism that forces itself upon our mind, however, is that Black's forces are too pretentious considering the little part they play in the defence. Economy is a virtue that should not be lost sight of, even in a two-mover.

CHESS IN GERMANY.

Game played in the International Masters' Tournament at Baden Baden between Messrs. Bogoljubow and YATES.

(Queen's Pawn Opening.)

WHITE (Mr. B.)	BLACK (Mr. Y.)	WHITE (Mr. B.)	BLACK (Mr. Y.)
1. P to Q 4th	Kt to K B 3rd	18. P to K R 4th	P to B 4th
2. Kt to K B 3rd	P to K Kt 3rd	19. K P takes P	P takes P
3. P to B 4th	B to Kt 2nd	20. P to Kt 5th	Q to Kt 2nd
4. Kt to B 3rd	P to Q 3rd	21. K to Kt 2nd	P to R 5th
5. P to K 4th	Castles	22. P to Kt 4th	P to R 6th (ch)
6. B to K 2nd	Kt to B 3rd		
7. P to Q 5th	Kt to Kt sq		
8. P to K R 3rd	Q Kt to Q 2nd		
9. B to K 3rd	P to K 4th		
10. Q to Q 2nd	P to Q 4th		

A far-sighted provision for operations on the Queen's wing in certain eventualities.

11. P to K Kt 4th P to Kt 3rd
12. B to R 6th Kt to B 4th
13. B takes B K takes B
14. Q to K 3rd B to Q 2nd
15. P to Kt 3rd Q to K 2nd
16. Kt to Q 2nd K to R sq
17. Castles Q R

In a game at Stratford, Atkins

v. Saunders, White's first fourteen

moves were the same as those

here given, and a few moves later

he also Castled Q R. In both cases

a lost position resulted, which

leads to the conclusion there

must be some weakness in this

line of play. Castles K R seems

safe enough.

17. Kt to Kt sq

To make room for the advance

of the K B P as the beginning

of a counter-attack.

26. Kt takes Kt

27. K to Q 3rd P to B 4th

28. P takes P (en passant)

29. P to Kt 5th P to Q 4th

30. P takes P B takes Q P

31. K to Q 2nd Q to Kt 7th (ch)

32. K to K sq Q to Kt 5th (ch)

33. Q to B 3rd (ch) Q takes Q

34. Kt takes Q B takes R

White resigns.

A beautiful game. The last

dozen moves of Black belong to

the highest order of chess, and we

doubt if their equal was seen

throughout the tournament.

The following results of the inter-club matches of the London Chess

League are announced. First Division—Athenaum, 8 v. West London

12; Lud-Eagle, 9½ v. Islington, 7½, and 3 for adjudication; Battersea,

14 v. Wood Green, 6; North London, 1½ v. Bohemians, 8½. Second

Division—Referee, 9½ v. North London, 2½.

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THE WORLD OF WOMEN.

THE PRINCE OF WALES found his grandmother, Queen Alexandra, well and fit. Her Majesty had been out driving most days in an open car. The Prince brought many gifts for her from places he visited, chosen with a view to her tastes. London gave him a right royal welcome. The good he has



WINNERS OF THE "EVE" GOLF FOURSOMES: (LEFT TO RIGHT) MRS. ALAN MACBETH AND MISS DORIS CHAMBERS, WITH THEIR TROPHIES.

In the final round of the "Eve" Ladies' Autumn Foursomes at Ranelagh, on October 16, Mrs. Alan Macbeth (Bowdon), and Miss Doris Chambers (Wirral), both Cheshire players, beat Mrs. Mallam (Mid-Surrey) and Miss J. Duxford (Sundridge Park) by 3 and 2.

Photograph by Sport and General.

done for the Empire is incalculable; everywhere he has, through his own personal magnetism, made friends for his country. He enjoys doing it, and so does it well. In these days there is a vogue for criticism, and here and there is one who would have our Prince different from what he is—more serious, forsooth! as if his joy in life proceeding from his clean fit youth were not one of his most alluring possessions. It is quite safe to say that to the ninety-nine out of every hundred of us, who have not been attacked by the critical virus, the Prince of Wales is the right man in the right place.

An interesting wedding will be that of Lieut.-Colonel G. R. Crosfield, D.S.O., and Mrs. Noreen Marion Crawford. Both prospective bride and bridegroom are intensely interested in the British Legion. Mrs. Marion Crawford, who is the widow of the famous novelist's son, has been an active worker for the Legion, particularly in connection with Poppy Day, which seems each year to secure further success. Colonel Crosfield is a Lancashire man, and served with the Imperial Yeomanry in South Africa; he was Hon. Captain in the Army all through the Great War, and was Major in the 4th Batt. T.F. He is Vice-Chairman of the British Legion, and was elected at Rome recently Chairman of the International Federation of ex-Servicemen, a position which it is generally accorded he is well fitted to fill. Last year the position was held by an American.

Housewives are regarding the Food Council with friendly and hopeful eyes since it has succeeded in lowering the price of bread. Since things jumped up to great price in war time, they have either not come down or descended so slowly and reluctantly that the difference has not been appreciable. There are millions more people in this country than before the war, so that the demand for daily necessities is immense. The supply is now adequate, and prices should materially decrease. If the Food Council succeed with other necessities as with bread, housewives will be still more their debtors. One matter in which the demand is far in excess of the supply is not within the province of that Council. Domestic service seems harder to obtain than ever. Yet never, in the recollection of the oldest women, have the conditions been better for the servers.

Fur coats are not worn so much as they used to be for walking, but more than ever for motoring, and that forms a far more important part in the life of

women of to-day. The lightest of them are too hot and heavy for shopping or walking, save in almost Arctic cold. A man, who congratulated himself that

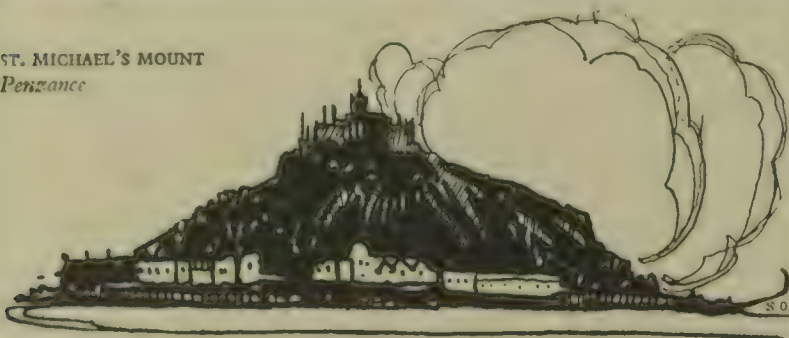


GERMAN "GIRL GRADUATES" IN IMPOSING COSTUME: WOMEN HEAD A PROCESSION OF STUDENTS' COLOUR COMPANIES AT THE INSTALLATION OF THE NEW RECTOR OF BERLIN UNIVERSITY.—[Photograph by C.N.]

he would not have to give a hundred or so for a new winter coat for his wife, and put £200 on to the price of the new car he bought at the Show for this reason, was much perturbed when the lady in question told him that she wanted a new coat to match the car! Women now need two winter coats—one trimmed with fur for when they are on foot, and one of fur for the car. The new fur coats for the coming winter are

[Continued on page 836.]

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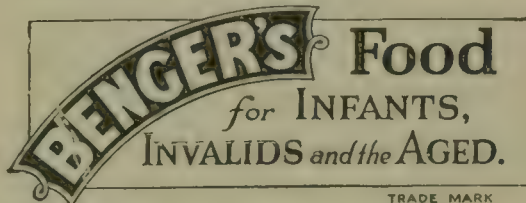
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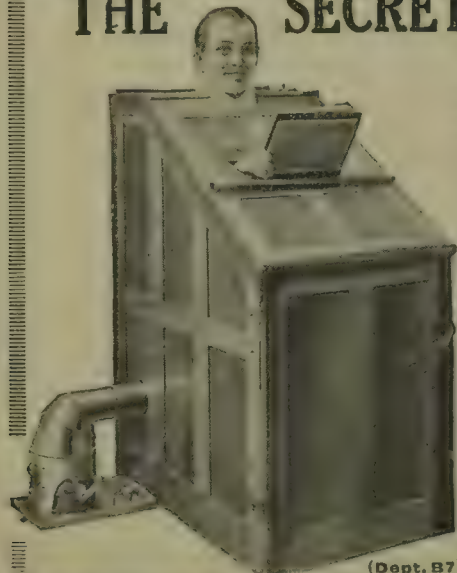
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THE WORLD OF MUSIC.

THE Promenade Concerts are now over, and the programmes of the "Big Three," on whom we in London depend for our winter symphony concerts, are already announced. The "Big Three" are the New Queen's Hall Orchestra, conducted by Sir Henry Wood; the London Symphony Orchestra; and the Royal Philharmonic Society. The first concert of the Queen's Hall Orchestra has already taken place, and was chiefly notable for the first performance of a new work by Dr. Vaughan Williams, "Flos Campi," a Suite for Viola Solo, Orchestra and Choir. This proved to be a rather charming composition, very characteristic in its harmonic flavour of the composer; in fact, rather too much so, for Dr. Vaughan Williams seems here to show himself in danger of falling a victim to his own mannerisms, and writing too facilely. There is in "Flos Campi" a lack of rhythmic vigour and an absence of significance in the thematic material, for which the modal indefiniteness and crystal candid harmonies offer insufficient compensation.

This invertebrateness is characteristic of almost all our living English composers, with the notable exceptions of Sir Edward Elgar and Mr. Gustav Holst; but they, on the other hand, have had to pay very dearly for their rhythmic vigour and concrete logic of melodic phrase by

running perilously near the edge of the banal and commonplace, and not infrequently tumbling over. I shall have more to say about Mr. Gustav Holst after hearing the first performance in London of his new Choral Symphony, which is to be given at the opening concert of the London Symphony Orchestra

on Oct. 29 at the Queen's Hall. In the meantime, I should like to refer to some remarks on modern English music made by Professor Adolf Weissmann in a recent book, "The Problems of Modern Music," because we are apt, since the war, to look upon the compositions of our own native

composers with a somewhat indulgent eye. This is, of course, a welcome change from those days when a preposterous snobbishness made it almost impossible for an English composer to get a hearing for any serious work. There was a time, not so very remote, when the state of public opinion in this country was such that any unfortunate Englishman wishing to be a composer was tempted to change his name. The ordinary man rejoicing in the good old English name of Smith or Brown could not swallow the notion that any other ordinary Smith or Brown could possibly write music. This, in its way, was a tribute to the wizard-like character that the art of music more than any other art possesses in the eyes of the British public.

To the average man music is a mystery, a mystery enshrined in undecipherable hieroglyphics, and his natural impulse when confronted with a sheet of music is to wonder what on earth those "damned dots" can possibly mean. The existence, widely spread, of this attitude is in itself a witness to the deplorable lack of musical education in this country; for as soon as we get a modicum of musical education, we perceive that those

[Continued overleaf.]



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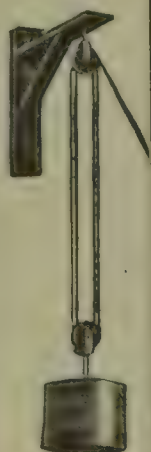
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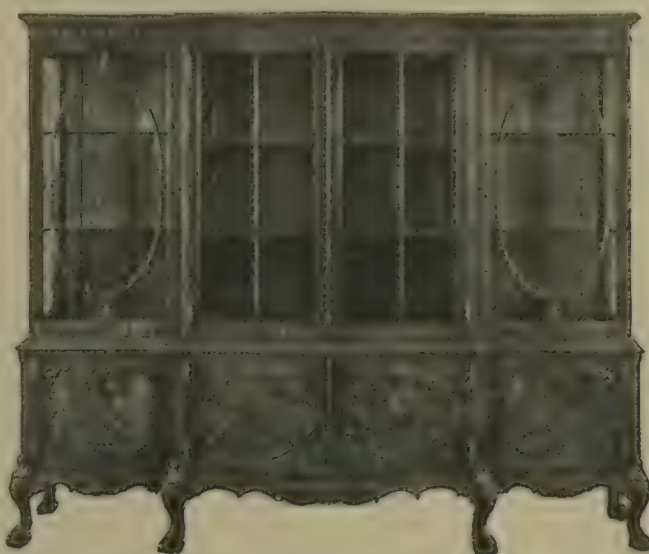
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(Continued)

"damned dots" are as easy to understand as the letters of the alphabet, and that, so far from there being any mystery about them, he who runs may read them if he wishes.

But during and since the war the emotional forces set up by the great wave of patriotism that temporarily engulfed almost every other emotion led to a reaction which went almost to the other extreme. We began to find violinists as great as Kreisler and Ysaye everywhere. Great pianists sprang up like mushrooms, and, suddenly, before we could quite realise what was happening, we had a flourishing school of young British composers. Extreme as this patriotic development was, there is no doubt that its results were most beneficial and stimulating; but now that we have definitely altered public opinion, now that Mr. Smith may remain—had, indeed, better remain—plain Mr. Smith, and not become "Mr. Smythoffski," we can bear to look a little more nearly at the productions of our great living English composers. And Professor Weissmann will help us to this. He says—

Till the beginning of the present century, England was an unhesitating borrower from Germany in matters musical, and she submitted to Germany's undisputed musical hegemony the more readily in that she herself had contributed nothing of great value to the art for the preceding three hundred years. It is true that throughout that period a certain delicate musical culture, a choral tradition, had flourished modestly in the shadow of the great churches and universities, but it had produced no great English work. English sentimentalism welcomed German romanticism, and, despite the recognition of Strauss's instrumental genius in England, his popularity with the mass of the musical public, led by Sir Thomas

Beecham, was due to the sentimental element in most of his songs.

As a matter of fact, the serious musical public in England is a very small one, although it is growing year by year with amazing rapidity. As proof of this, one only has to consider the immensely increased

"Don Juan," "Till Eulenspiegel," "Tod und Verklärung," and of the operas "Salomé," "Elektra," and "Der Rosenkavalier." It is the last opera that has given him his wider public, but I dare say that the majority even of those who have heard "Rosenkavalier" at Covent Garden with enthusiasm are ignorant of the name of its composer. Professor Weissmann, used to the conditions of a country where musical culture is as widespread as the interest in football in this country, cannot conceive of the depth and width of the ignorance of music here. Strauss's songs are almost entirely unknown in England and, in my opinion, they may very well remain so without our suffering any great loss.

But, once we are on our guard to apply constantly the necessary corrective to Professor Weissmann's generalisations—namely, that in this country musical opinion may be divided into two great classes, those who know a great deal, and those who know nothing at all—and that therefore these generalisations mean less here than they would mean in Germany, we can agree with almost everything he says. In the first place, we can admit that the new music in England "has as little independence as the old; the source of inspiration is sought no longer in German but in Russian and French music." Beethoven, Schumann, Brahms, Strauss, and Wagner have given

up their places as models to Debussy, Ravel, Rimsky-Korsakov, Moussorgsky, and Stravinsky. Even Vaughan Williams, who is admitted by Professor Weissmann to be the most individual and "English" of our modern composers, has been greatly influenced

(Continued overleaf.)



THE FRENCH HORSE THAT WON THE CESAREWITCH: MR. A. K. MACOMBER'S FORSETI (H. BEASLEY UP). The Cesarewitch, run at Newmarket on October 14, was won by Mr. A. K. Macomber's Forseti (H. Beasley up) by a length and a-half from Mr. P. Ralli's Motley, with Mr. S. Cohen's Confirmation third. Forseti is a five-year-old gelding bred in France. He started at 20 to 1 against.—[Photograph by Rouch.]

production during the last five years of gramophone records of what is known in this country as "classical music." Outside this small public the name of Richard Strauss has always been unknown, and to that small public Strauss has been the composer of



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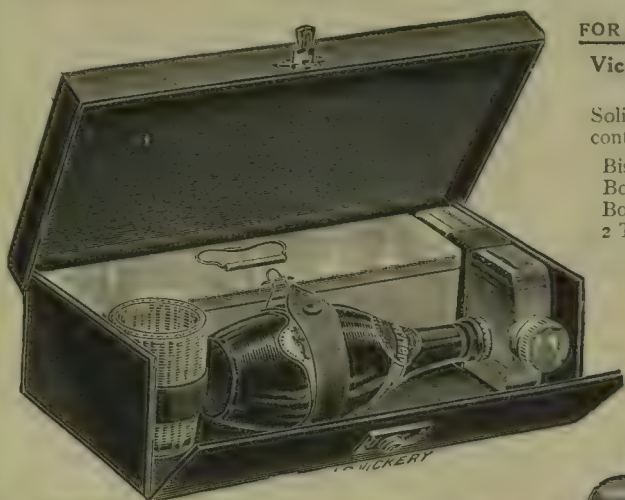
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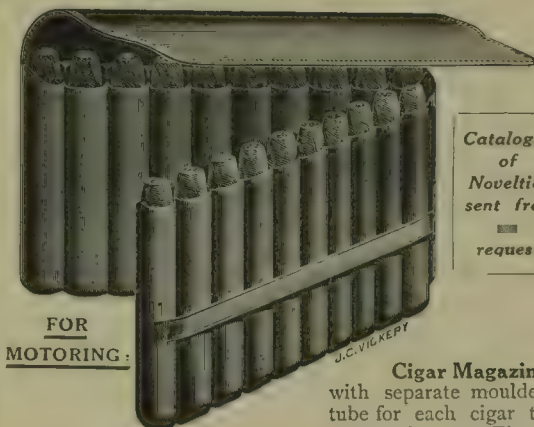
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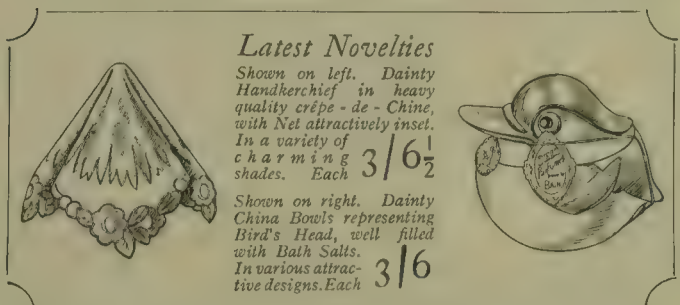
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(Continued.)

by the French school, and Mr. Gustav Holst has shown himself to be so eclectic that almost every existing musical influence can be traced in his music.

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W. J. TURNER.

It seems reasonably certain (writes "W. W.") that, after the Recess, the Lights on Vehicles Bill will be introduced into the House of Commons. It is forecasted, apparently with authority, that it will contain clauses dealing with dazzling motor-lamps, and that a solution will be sought by making it illegal to use lamps the beam of which rises more than four and a half feet from the road surface. It is quite possible that this is the most practical solution of the problem, because existing lamps can be altered at very small expense to comply with such a new law. In any case, it seems preferable to legislation compelling the use of some particular type of lamp or other device designed to attain the end in another way. I imagine that if rumour is correct for once, such a clause as I have indicated will go through without much opposition. I trust that no attempt will be made to limit candle-power or anything of that sort. Such provisions are too easily defeated in practice, and the regulations would lead to endless friction and vexation.

THE WORLD OF WOMEN.

(Continued from Page 830.)

most alluring, and fashion has, as usual, decreed a special 1925-6 mark in their style.

The marriage of Mr. James Rutland and the Hon. Marian Stanley, daughter of Lord and Lady Ashfield, will not take place for some time. The bride-elect is very young, and was presented at Court last year. Her mother has recently returned from a visit to America. Lady Ashfield is a native of Detroit. Mr. Rutland, who is on the Baltic, flew with a friend to Dinard in a privately owned aeroplane, and had quite an adventurous journey. He was in the Welsh Guards in the war. The engagement existed for some little time before it was announced.

The engagement of the Hon. Mary Beaumont, sister of Viscount Allendale, to Mr. Geoffrey Gilpin is an interesting one. The bride-elect is a cousin of the Marquess of Londonderry and the Countess of Ilchester. Her eldest sister is Viscountess Ebrington, wife of the elder son of Earl Fortescue. Her younger sister, the Hon. Agatha Beaumont, was presented last season, and was going out with her mother, the Dowager Lady Allendale. The present Lord Allendale married one of the daughters of Sir Charles and Lady Seely. Mr. Geoffrey Purcell Gilpin is the second son of Mr. and Mrs. Peter Purcell Gilpin, who live at Clarehaven, Newmarket. Mr. Peter Gilpin owns and trains racehorses, and has had great success on the Turf. One of their seven sons is married to Lord Ernle's only daughter. Mr. Peter Gilpin assumed the name of Gilpin in addition to Purcell in 1883. His father was Captain in the 13th Light Dragoons, and on his death his widow married Colonel Henry St. John Le Marchant, R.H.A. She died in 1915, and was the daughter of the late Sir John Hesketh Lethbridge, and cousin of the late Lady Carew and of Lady Cory. The Gilpin family is Irish in descent, the seat being Halverstown House, County Kildare. Mrs. Peter Purcell Gilpin is a daughter of the late Henry Meux Smith, of Hockliffe. The wedding is unlikely to be long delayed.

The wedding of Mr. Richard Woodman Burbidge, only son of Sir Woodman and Lady Burbidge, to Miss Gladys Kearley was, of course, very well attended. The bride is a niece of Lord Devonport, who is the youngest son of his family. There were five bridesmaids, and the bride wore a gown of white chiffon

velvet with a train of tulle carried by a small girl. There was a reception later at the Metropole. Mr. and Mrs. Richard Woodman Burbidge are now at Biarritz.

Dame Nellie Melba, now much in the public eye because she is going to close her great career as a singer, gave a musical party in her pretty house at Mansfield Street before she left for her visit to Sir Archibald and Lady Weigall at Petwood, Woodhall Spa. The party was for Lady Bridges, wife of General Sir Tom Bridges, who left for South Australia, where her husband, the Governor-General, has preceded her. Dame Nellie sang four songs, and was wearing black and beautiful pearls and turquoise. Many well-known musical people were present, including Violet Duchess of Rutland, the Marquise d'Hautpoul, and Julia Marchioness of Tweeddale.

If it were not for the activities of the Communists, and the fact that they are identified with the colour red, it would have had a great vogue this season. At one time the chief designers were greatly occupied with it, but several large firms objected, believing that women would not take at all kindly to a colour associated with all the things they most dislike, however charming in itself. So we owe to these mischievous agitators for chaos the eclipse of a beautiful warm winter colour in our dress campaign by green, brown, and purple in many subtle nuances.

How quickly the dates in our diaries fill up at this time of the year! Already we are beginning to be well booked up with festivities for the two last months of 1925, and the most thrilling date of all is the last night of the Old Year, when half London is planning to attend the great Happy New Year Ball at the Albert Hall, in aid of the Middlesex Hospital and the British Empire Service Legion. The tickets are going with quite an unprecedented rush—and the boxes too—so anyone who wants to be certain of obtaining one of the first two thousand tickets, priced at two guineas each (which includes supper), would be well advised to waste no time, but to write at once to the Middlesex Hospital, the headquarters of the British Empire Service Legion, 130, Baker Street, or to Mr. G. Sherwood Foster, 15, Queen's Gate Terrace, S.W.7 (telephone Western 5148). The ball is going to be a wonderful one, and the news of the varied and remarkable prizes which may be won has added fresh interest to the talk about the entertainment which will see 1925 out.

A. E. L.



"and beauty . . . shall pass into her face"

—Wordsworth

MANY women appear to imperfectly realise the influence of good looks. Or is it that they are side-tracked along the Road to Beauty?

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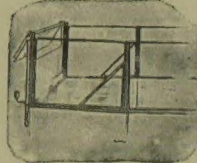
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